

THE ATHENÆUM

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No. 1521.

LONDON, SATURDAY, DECEMBER 20, 1856.

 PRICE
FOURPENCE
Stamped Edition, 5d.

DR. GEORGE SWINEY'S LECTURER ON GEOLOGY.

The Trustees of the British Museum intend in May, 1857, to appoint a Lecturer on this foundation. The Office will be tenable for five years, the Stipend 1400 £-yearly. The Lecturer is to be delivered in London or Edinburgh, as the Trustees shall decide, and the Lecturer must be a Doctor in Medicine of the University of Edinburgh. Certificates of the degree, and testimonials as to qualifications, are to be transmitted by Candidates to the Principal Librarian of the British Museum, on or before Friday, the 10th of April, 1857.

A. PANIZZI, Principal Librarian.

British Museum, Dec. 15, 1856.

ROYAL INSTITUTION OF GREAT BRITAIN.

ALBEMARLE-STREET, DECEMBER, 1856. — JUVENILE LECTURES. — MR. FARADAY will deliver, during the CHRISTMAS VACATION, a Course of SIX LECTURES on ATTRACTION, intended for a Juvenile Audience, on the following days, at Three o'clock: — Saturday, 27th, Tuesday, 30th of December; Thursday, 31st, Saturday, 3rd, Tuesday, 6th, Thursday, 8th of January, 1857.

Non-Subscribers to the Royal Institution are admitted to this Course on the payment of One Guinea each; and children under 15 years of age, Half-a-Guinea. A syllabus may be obtained at the Royal Institution.

Subscribers to all the Courses of Lectures delivered in the Session pay Two Guineas.

JOHN BARLOW, M.A., V.P. and Sec. R.I.

A SERIES OF EVENING DEMONSTRATIONS, ON THE PRINCIPLES OF MINERALOGY.

will be given, during the Session 1857, by SAMUEL HIGLEY, F.G.S., &c., at his Laboratory, No. 4, Carlisle-street, Soho-square, which will embrace the following Courses: — I. Geology in its relation to Mineralogy.

II. The Microscope and its Manipulation, being introduced by

III. Mineral Morphology.

IV. Physics in relation to Mineralogy.

V. Chemical Mineralogy.

VI. Crystallization, and the Geological and Geographical Distribution of Mineral Bodies.

VII. Determinative Mineralogy (a Practical Course).

The Demonstrations will be fully illustrated by Experiments, Specimens, Instruments, &c. &c. Fee to each Course of not less than Six Demonstrations, One Guinea.

The Laboratory will be opened for private instruction on PRACTICAL MINERALOGY. Prospectuses and Tickets may be obtained of Messrs. Murray & Heath, Opticians, 43, Piccadilly.

By order of the Council.

St. Regent-street, Dec. 1, 1856. J. R. MAJOR, Secretary.

PHOTOGRAPHIC SOCIETY. — THE FOURTH ANNUAL EXHIBITION OF THE PHOTOGRAPHIC SOCIETY.

will open in the Gallery for the Inspection of the Public, on Monday, the 18th, or Tuesday, the 19th, of January next, and the SCULPTURE on Wednesday, the 14th, between the hours of 10 and 12, at the Royal Academy, Burlington House, Piccadilly. Drawings in Water-colours, and Architectural Drawings are inadmissible; and no Picture or other Work of Art will be received which has already been publicly exhibited.

By order of the Council.

JAS. FERGUSON, F.R.A.S., Hon. Sec.

JAS. EDMONDSON, Junr.

REIGN INSTITUTION, PALL MALL.

NOTICE TO EXHIBITORS.

All PICTURES intended for Exhibition and Sale the ensuing Season, must be sent to the Gallery for the Inspection of the Committee, on Monday, the 18th, or Tuesday, the 19th, of January next, and the SCULPTURE on Wednesday, the 14th, between the hours of 10 and 12, at the Royal Academy, Burlington House, Piccadilly. Drawings in Water-colours, and Architectural Drawings are inadmissible; and no Picture or other Work of Art will be received which has already been publicly exhibited.

By order of the Council.

JAS. FERGUSON, F.R.A.S., Hon. Sec.

JAS. EDMONDSON, Junr.

THE SOULAGES COLLECTION, now at Marlborough House, Pall Mall, will be OPEN FREE every day next week, except Christmas Day.

ARCHITECTURAL EXHIBITION, at Collection of Building Materials and Inventions, Suffolk-street, Pall Mall East.

Open from Nine till dusk. — First LECTURE, Tuesday, January 6th, by Professor DONALDSON, "On the Architectural Magnificence of Rome." Admission 1s.; or by Season Tickets, at all times and to all the Lectures. Half-a-Crown.

JAS. FERGUSON, F.R.A.S., Hon. Sec.

JAS. EDMONDSON, Junr.

EXHIBITION OF ART-TREASURES OF THE UNITED KINGDOM, 1857. — ISSUE OF SEASON TICKETS.

The Executive Committee will be prepared to ISSUE SEASON TICKETS for the forthcoming Exhibition, on and after the 1st of January, 1857. The Committee are induced to make this early appeal for the support of the public in order that they may be enabled more economically to meet the heavy outlay of the Exhibition, and the magnitude of the undertaking involves. The season tickets (not transferable) will be of two classes: —

1st. A Ticket — price 25s. — entitling the proprietor to admission on all occasions when the Exhibition is open to the public.

2nd. A Ticket — price 10s. — entitling the proprietor to admission on all occasions when open to the public excepting only on a limited number of days not exceeding eight, reserved for sale of ornaments or special attractions. Such reserved days will be duly advertised, and will include the days of opening and closing the Exhibition.

To prevent disappointment the Committee have to announce that, as upon the reserved days a limited number of visitors only can be conveniently and satisfactorily accommodated, they have determined that the registered owners of such limited number of the 25s. tickets, as may be first issued, shall be entitled to admission to the reserved part of the building. When the limit of such issue shall be attained the fact will be announced by public advertisement.

The Exhibition will be opened early in May, 1857. Tickets will be on sale at the Office of the Exhibition, 100, Molesworth-street, on and after the 1st of January, 1857.

Application for tickets, by letter, must be addressed to the Secretary, and post-office orders or remittances, made payable to Charles Henry Minchin, Manchester.

By order of the Executive Committee.

THOMAS HAMILTON, Secretary.

100, Molesworth-street, Manchester.

THE ANNUAL EXAMINATION OF SCHOOLMASTERS FOR CERTIFICATES TO TEACH DRAWING.

will be held at the Offices of the Department of Science and Art, Grosvenor-road, South Kensington, on MONDAY, the 19th of JANUARY NEXT, at 10 o'clock, A.M. Persons wishing to be examined should send their Names in on or before the 5th of January.

NORMAN MACLEOD, Registrar.

CIVIL SERVICE OF THE EAST INDIA COMPANY. — NOTICE IS HEREBY GIVEN, that in JULY, 1857, an EXAMINATION will take place of CANDIDATES for the Civil Service of the East India Company.

A Copy of the Regulations may be obtained on application to "The Secretary, India Board, Cannon-row, Westminster."

GROSVENOR-PLACE SCHOOL OF ANATOMY AND MEDICINE.

MILITARY SURGERY. — MR. BLENDIN, F.R.C.S.E. Surgeon to the Grenadier Guards, will commence his Course of Lectures on Tuesday, the 18th of January, at Three P.M., and continue them on Tuesdays and Thursdays at the same hour. Fee for the Course, Two Guineas.

MICROSCOPICAL ANATOMY, and the USE of the MICROSCOPE. — Dr. WOODHAM WELLS will commence his Course of Demonstrations and Instructions on Wednesday, January 7th, at half-past Nine A.M., and continue them at the same hour on Fridays, Mondays, and Wednesdays. Fee for the Course, Two Guineas. The above Courses are free to members of the Medical profession on presenting their cards.

Further particulars may be had at the School, No. 1, Grosvenor-place; or of Dr. Lankester, 3, Savile-row.

ORIENTAL AND BIBLICAL LANGUAGES.

— The Rev. G. SMALL gives INSTRUCTION in Hindustani, Sanscrit, Persian, and Bengali, as also in Hebrew and the Elements of Arabic and Syriac, at his Class-room, 3, Leinster-street; or at Private Residences and Scholarly Establishments in London and vicinity. — Address, 1, St. John's-grove, Croydon.

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— Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TUTORS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

WESTBOURNE COLLEGE, BAYSWATER-ROAD. — FIRST TERM WILL COMMENCE ON MONDAY, JANUARY 14th, 1857.

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TO EDITORS. — A Gentleman, who has taken Honours at Cambridge, and who now holds an Appointment in a Learned Society, would be happy to contribute LITERARY or POLITICAL ARTICLES to a respectable Metropolitan or Provincial Journal. — Address, P. A. H. Street, Broad-street, 11, Serle-street, Lincoln's Inn.

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PICTURE GALLERY. — To Noblemen, Gentlemen, Artists, and Amateurs. — Mr. SMART, having opened his Gallery for the SALE of PICTURES and WORKS of ART on Commission, respectfully invites attention to the facilities offered for the disposal and purchase of Pictures, Bronzes, Sculpture, &c. — 40, Titchborne-street, Regent-street.

MOUNTED OBJECTS FOR THE MICROSCOPE.

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JUVENILE BALL. — The Seventh Annual JUVENILE BALL of the Whittington Club will be held at the Freemasons' Hall, Great Queen-street, on THURSDAY EVENING, January 1st. Full particulars to be obtained at the temporary offices of the Club, 202 Strand.

LOST, from a GENTLEMAN'S LIBRARY near Woolwich, Vol. I. of "HASTED'S HISTORY and TOPOGRAPHICAL SURVEY OF THE COUNTY OF KENT," folio, 1738. If the person who has borrowed it, and forgotten to return it, will kindly communicate with Mr. DALTON, Publisher, Cockspur-street, he will much oblige the owner.

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REVIEWS

The Encyclopædia Britannica. Vol. XII. Edinburgh, Black.

Two articles in this volume—admirable in many parts—will obtain close attention:—Mr. Macaulay's 'Life of Johnson,' and Prof. Forbes's 'Dissertation on the Progress of Mathematical and Physical Science.'

Prof. Forbes's 'Dissertation' appears in the form of a supplement, standing in the place of the well-known historical dissertations by Playfair and Leslie. It takes in Physical Astronomy and Analytical Mechanics; Astronomy; Mechanics of solids and fluids, Engineering, and Acoustics; Optics; Heat and some topics of Chemistry; Electricity, Magnetism, Electro-Magnetism. This is an immense range, and one little Appendix—the only one there is—marks the character of the age. The historian must add to his work seven planets which have become part of the known solar system while the treatise was proceeding.

This work is one to be examined at easy leisure. How many statements Prof. Forbes has to make which may bear discussion as to their character or extent,—how many facts he has to refer to which a cautious reviewer would verify before he remarks on them,—how many biographical opinions he has to give on which he is sure to meet with criticism—are things beyond any short and easy rule of reckoning. We will set down the largest and the smallest objection we have to make.

The greatest easily visible fault is the title. It is not a history of mathematical and physical science. Prof. Forbes leaves out pure mathematics, except as it is applied to matter: for this he gives good reasons; but the better the reasons for omitting mathematics from the body of the work the more stringent the duty of omitting mathematical science from the title. Again, Prof. Forbes leaves out all physics, except those branches to which mathematics have been applied: though in those branches he treats both of their mathematical and their experimental progress. Consequently, instead of "mathematical and physical science," it ought to have been "mathematico-physical science considered both mathematically and experimentally."

Our least visible objection is spelling Bernoulli thus: Bernouilli. Neither reason nor authority, it seems, is strong enough to prevail against this unbearable heterography. We venture to lay down a rule which combines reason and authority. All the Bernoullis are one-i-ed mathematicians.

The work is performed with sufficient reading—which means very wide reading—with the brevity which the conditions of the undertaking imposed, and with the definiteness of statement of opinion which writers who must study brevity sometimes contrive to avoid, for fear of consequences. We know what the author would be at, and whether we agree or not.

Further reading may suggest omissions, may show some things which ought to have been in; but we doubt whether it will compel us to say of anything which is in that it ought to have been out. Of one thing we feel pretty confident: this treatise will take its place as a worthy successor to the dissertations which it replaces, so far as its plan extends. Leslie and Playfair lived at a time when close reference was not so common in scientific history as now, and when, indeed, it was not so indispensable. Most of the readers of the old dissertations had a much larger fraction of the knowledge of facts necessary to judge

them than exists as to the present work. Many persons, competently informed as to some of the chapters, will gain their first knowledge about the subjects of others from the chapters themselves. To readers in general the whole will be as easy as anything so brief could be; and the biographical notices and anecdotes, which form part of the body of the accounts, will give relief and heighten interest.

In judging a work of this kind, it is to be especially remembered that it is a kind of task-work. It appears not because Prof. Forbes is very much inclined to historical writing, and desirous of publishing on the subject, but because the *Encyclopædia Britannica* must have such a dissertation, and must find some one to write it. Disposed as we are at our first reading to call this a successful effort, independently of the consideration just mentioned, we are much more positive when we look upon it as a thing which must have been done somehow.

Mr. Macaulay has not renewed his attack on Mr. Croker, and those lovers of sport who may have looked for the appearance of his Memoir with the eagerness displayed by children for the practical jokes of the Christmas pantomimes, will miss from its pages the strong spice of personal animosity. Mr. Macaulay has not, indeed, mentioned the name of his ancient rival in the House of Commons and in the quarterly Reviews; nor has he once referred to the celebrated edition of Boswell. The biography gains by the silence or the good humour of the biographer. It is grave, earnest and powerful,—a miniature life, well shaped and well written, worthy of the Historian, not unworthy of the Moralist. Can we bestow higher praise?

Of course, the facts of Johnson's life are known to every one. Mr. Macaulay has added nothing to the store; but he has told the old story affectionately and warmly, seizing with the eye and marking with the hand of a master those minute traits and angles which individualize character. As we close his page, although we know that we have acquired no fresh information about Johnson, yet we have somehow acquired a firmer impression of the man. We have seen our old friend once more. We have looked into his eyes, and touched his side. No new line in the face, no new pulse of the heart, has broken the long and tender recollection; but we come away with our knowledge of the man freshly and firmly renewed as from a personal interview.

Mr. Macaulay presents Johnson at that middle period of his career when his struggle was most fearful and his rewards were most scanty:—

"The misery of that struggle needed no aggravation, but was aggravated by the sufferings of an unsound body and an unsound mind. Before the young man left the university, his hereditary malady had broken forth in a singularly cruel form. He had become an incurable hypochondriac. He said long after that he had been mad all his life, or at least not perfectly sane; and, in truth, eccentricities less strange than his have often been thought grounds sufficient for absolving felons, and for setting aside wills. His grimaces, his gestures, his mutterings, sometimes diverted and sometimes terrified people who did not know him. At a dinner table he would, in a fit of absence, stoop down and twitch off a lady's shoe. He would amaze a drawing room by suddenly ejaculating a clause of the Lord's Prayer. He would conceive an unintelligible aversion to a particular alley, and perform a great circuit rather than see the hateful place. He would set his heart on touching every post in the streets through which he walked. If by any chance he missed a post, he would go back a hundred yards and repair the omission. Under the influence of his disease, his senses became morbidly torpid, and his imagination morbidly active. At one time he would stand poring on the

town clock without being able to tell the hour. At another, he would distinctly hear his mother, who was many miles off, calling him by his name. But this was not the worst. A deep melancholy took possession of him, and gave a dark tinge to all his views of human nature and of human destiny. Such wretchedness as he endured has driven many men to shoot themselves or drown themselves. But he was under no temptation to commit suicide. He was sick of life; but he was afraid of death; and he shuddered at every sight or sound which reminded him of the inevitable hour. In religion he found but little comfort during his long and frequent fits of dejection; for his religion partook of his own character. The light from heaven shone on him indeed, but not in a direct line, or with its own pure splendour. The rays had to struggle through a disturbing medium; they reached him refracted, dulled and discoloured by the thick gloom which had settled on his soul; and, though they might be sufficiently clear to guide him, were too dim to cheer him."

Years of privation—often of hunger—soured a man naturally jovial, and embittered a heart naturally kind.—

"His manners had never been courtly. They now became almost savage. Being frequently under the necessity of wearing shabby coats and dirty shirts, he became a confirmed sloven. Being often very hungry when he sat down to his meals, he contracted a habit of eating with ravenous greediness. Even to the end of his life, and even at the tables of the great, the sight of food affected him as it affects wild beasts and birds of prey. His taste in cookery, formed in subterranean ordinaries and *alamode* beefshops, was far from delicate. Whenever he was so fortunate as to have near him a hare that had been kept too long, or a meat pie made with rancid butter, he gorged himself with such violence that his veins swelled, and the moisture broke out on his forehead. The affronts which his poverty emboldened stupid and low-minded men to offer to him would have broken a mean spirit into sycophancy, but made him rude even to ferocity. Unhappily the insolence which, while it was defensive, was pardonable, and in some sense respectable, accompanied him into societies where he was treated with courtesy and kindness. He was repeatedly provoked into striking those who had taken liberties with him. All the sufferers, however, were wise enough to abstain from talking about their beatings, except Osborne, the most rapacious and brutal of booksellers, who proclaimed everywhere that he had been knocked down by the huge fellow whom he had hired to puff the Harleian Library."

Mr. Macaulay dwells with satisfaction on the fact that Pope was kind to Johnson, though it is not known that the two men ever saw each other,—and the contrast between the old poet and the young poet gives him an opportunity to scratch in, with his etching-needle, a group of the companions of Johnson's poverty and struggles.—

"Among Johnson's associates at this time may be mentioned Boyse, who, when his shirts were pledged, scrawled Latin verses sitting up in bed with his arms through two holes in his blanket, who composed very respectable sacred poetry when he was sober, and who was at last run over by a hackney coach when he was drunk; Hoole, surnamed the metaphysical tailor, who, instead of attending to his measures, used to trace geometrical diagrams on the board where he sat cross-legged; and the penitent impostor, George Psalmanazar, who, after poring all day, in a humble lodging, on the folios of Jewish rabbis and Christian fathers, indulged himself at night with literary and theological conversation at an alehouse in the city. But the most remarkable of the persons with whom at this time Johnson consorted, was Richard Savage, an earl's son, a shoemaker's apprentice, who had seen life in all its forms, who had feasted among blue ribands in St. James's Square, and had lain with fifty pounds weight of irons on his legs, in the condemned ward of Newgate. This man had, after many vicissitudes of fortune, sunk at last into abject and hopeless poverty. His pen had failed him. His patrons had been taken away by death, or estranged by the riotous profusion with which he squandered their bounty, and the ungrateful insolence with which

he rejected their advice. He now lived by begging. He dined on venison and champagne whenever he had been so fortunate as to borrow a guinea. If his questing had been unsuccessful, he appeased the rage of hunger with some scraps of broken meat, and lay down to rest under the Piazzas of Covent Garden in warm weather, and, in cold weather, as near as he could get to the furnace of a glass house. Yet, in his misery, he was still an agreeable companion. He had an inexhaustible store of anecdotes about that gay and brilliant world from which he was now an outcast. He had observed the great men of both parties in hours of careless relaxation, had seen the leaders of opposition without the mask of patriotism, and had heard the prime minister roar with laughter and tell stories not over decent. During some months Savage lived in the closest familiarity with Johnson; and then the friends parted, not without tears. Johnson remained in London to drudge for Cave. Savage went to the West of England, lived there as he had lived everywhere, and, in 1743, died, penniless and heart-broken, in Bristol gaol. Soon after his death, while the public curiosity was strongly excited about his extraordinary character, and his not less extraordinary adventures, a life of him appeared widely different from the catchpenny lives of eminent men which were then a staple article of manufacture in Grub Street. The style was indeed deficient in ease and variety; and the writer was evidently too partial to the Latin element of our language. But the little work, with all its faults, was a masterpiece. No finer specimen of literary biography existed in any language, living or dead; and a discerning critic might have confidently predicted that the author was destined to be the founder of a new school of English eloquence."

Against this picture we will hang another sketched with equal ease and care,—a picture often painted, in words and in colours, and never better than by Mr. Macaulay.—

"To discuss questions of taste, of learning, of casuistry, in language so exact and so forcible that it might have been printed without the alteration of a word, was to him no exertion, but a pleasure. He loved, as he said, to fold his legs and have his talk out. He was ready to bestow the overflows of his full mind on anybody who would start a subject, on a fellow-passenger in a stage coach, or on the person who sat at the same table with him in an eating-house. But his conversation was nowhere so brilliant and striking as when he was surrounded by a few friends, whose abilities and knowledge enabled them, as he once expressed it, to send him back every ball that he threw. Some of these, in 1764, formed themselves into a club, which gradually became a formidable power in the commonwealth of letters. The verdicts pronounced by this conclave on new books were speedily known over all London, and were sufficient to sell off a whole edition in a day, or to condemn the sheets to the service of the trunk-maker, and the pastrycook. Nor shall we think this strange when we consider what great and various talents and acquirements met in the little fraternity. Goldsmith was the representative of poetry and light literature, Reynolds of the Arts, Burke of political eloquence and political philosophy. There, too, were Gibbon, the greatest historian, and Jones, the greatest linguist of the age. Garrick brought to the meetings his inexhaustible pleasantry, his incomparable mimicry, and his consummate knowledge of stage effect. Among the most constant attendants were two high-born and high-bred gentlemen, closely bound together by friendship, but of widely different characters and habits; Bennet Langton, distinguished by his skill in Greek literature, by the orthodoxy of his opinions, and by the sanctity of his life; and Topham Beauclerk, renowned for his amours, his knowledge of the gay world, his fastidious taste, and his sarcastic wit. To predominate over such a society was not easy. Yet even over such a society Johnson predominated. Burke might indeed have disputed the supremacy to which others were under the necessity of submitting. But Burke, though not generally a very patient listener, was content to take the second part when Johnson was present; and the club itself, consisting of so many eminent men, is to this day popularly designated as Johnson's Club."

Mr. Macaulay very freely criticizes Johnson's writings, praising warmly and abusing warmly, as his manner is. Of this literary criticism we present a specimen from the remarks on Johnson's edition of Shakspeare.—

"This publication saved Johnson's character for honesty, but added nothing to the fame of his abilities and learning. The preface, though it contains some good passages, is not in his best manner. The most valuable notes are those in which he had an opportunity of showing how attentively he had during many years observed human life and human nature. The best specimen is the note on the character of Polonius. Nothing so good is to be found even in Wilhelm Meister's admirable examination of 'Hamlet.' But here praise must end. It would be difficult to name a more slovenly, a more worthless edition of any great classic. The reader may turn over play after play without finding one happy conjectural emendation, or one ingenious and satisfactory explanation of a passage which had baffled preceding commentators. Johnson had, in his Prospectus, told the world that he was peculiarly fitted for the task which he had undertaken, because he had, as a lexicographer, been under the necessity of taking a wider view of the English language than any of his predecessors. That his knowledge of our literature was extensive is indisputable. But, unfortunately, he had altogether neglected that very part of our literature with which it is especially desirable that an editor of Shakspeare should be conversant. It is dangerous to assert a negative. Yet little will be risked by the assertion, that in the two folio volumes of the English Dictionary there is not a single passage quoted from any dramatist of the Elizabethan age, except Shakspeare and Ben. Even from Ben the quotations are few. Johnson might easily, in a few months, have made himself well acquainted with every old play that was extant. But it never seems to have occurred to him that this was a necessary preparation for the work which he had undertaken. He would doubtless have admitted that it would be the height of absurdity in a man who was not familiar with the works of Æschylus and Euripides to publish an edition of Sophocles. Yet he ventured to publish an edition of Shakspeare, without having ever in his life, as far as can be discovered, read a single scene of Massinger, Ford, Decker, Webster, Marlow, Beaumont, or Fletcher. His detractors were noisy and scurrilous. Those who most loved and honoured him had little to say in praise of the manner in which he had discharged the duty of a commentator."

Poor Boswell fares indifferently at the hands of his old assailant. Indeed, in our opinion, Mr. Macaulay is as much too harsh as Mr. Carlyle is too lenient in his treatment of the weak and garrulous, but reverential and devoted, Boswell.

On the whole, we must pronounce this Memoir of Johnson a little work of Art, choice alike in matter and in style. Messrs. Black should reprint it for general readers.

Letters from Head-Quarters; or, the Realities of the War in the Crimea. By an Officer on the Staff. With a Portrait of Lord Raglan, and Plans. 2 vols. Murray.

THE period of recriminations has now begun. Marshal St. Arnaud and the Baron de Bazancourt having disparaged the British operations in the East, "An Officer on the Staff," with no direct reference to their criticisms, retorts violently on the French. The object of his narrative is to justify Lord Raglan, at the expense of his colleagues and his critics,—General Canrobert and "Our Own Correspondent." It would have been as well had the personal, perhaps family, feelings of the writer been more studiously suppressed, since it becomes obvious at once that this staff-version of the Crimean story is animated less by public spirit than by private sympathies. Most readers will be glad to receive such a record, dated from head-quarters; but few will be seriously impressed by the manner in which "an Officer on the Staff"

sets forth his corrections and disclosures. Judiciously enough, however, he discards all pomp of language, and is simply and heartily a correspondent. His style is that of familiar flippancy and easy gossip; his opinions, we should say, are not those of a mature mind,—yet, if we object to his Letters it is not that they are often frivolous, pert, and superficial, but that they are burdened with an overpowering arrogance, which leads the Staff Officer to imagine himself qualified to reconstruct the history of the Crimean war. We are willing that he should remark, with all levity, upon Prince Napoleon's coat, General Canrobert's vacillation, Lord Cardigan's imaginary wound, Sir De Lacy Evans's speeches, and the "errors" of "that publication" the *Times*; his volumes are the more amusing on account of his numerous indiscretions; but it is to be regretted that he has not tried to produce a statement to which the historical investigator may in future appeal. We had a right to anticipate from the promise of the title-page, "Realities of the War in the Crimea, by an Officer on the Staff," something more than a vague compound of anecdotes and assertions, with nothing to prove their authenticity. The writer professes to disclose a good deal concerning the relations of the British and French commanders, and testifies to the existence of those serious differences of opinion, amounting to disputes, commemorated by the Baron de Bazancourt. The operations of the British army before Sebastopol were impeded, he affirms, by the dilatory and uncertain conduct of the French commander. It will be remembered how Marshal St. Arnaud affected to deplore the slow preparations of Lord Raglan. Thus, the French accuse the English, and the English the French,—and "an Officer on the Staff" undertakes to set us right, and show that Lord Raglan was an immaculate commander. The writer was one of those who arrived at Scutari in April, 1854. A good deal of confusion prevailed among the troops,—2,400 men, or about a sixth of the army, being reported drunk in one night. Another circumstance that disgusted him was the reception of Prince Napoleon with a salute of 101 guns.—"A great waste of powder, I think; why can't he be content with a royal salute?" He had not studied the ceremonial history of the Bonapartes, or he would have known that Prince Napoleon follows the favourite precedents of his family. Soon afterwards, at a ball, he was presented to Marshal St. Arnaud and the Prince:—

"The latter is most wonderfully like the pictures one has seen of his Uncle in his younger days. I think he affects his attitudes and dress as much as practicable. He was dressed in a French General's uniform, viz., tail-coat buttoned up to the chin, white inexpressibles, and Napoleon boots. He stood generally with his arms folded, and had a lock of hair falling over his forehead, as you so often see represented in pictures of Napoleon I."

Marshal St. Arnaud gave him "the idea of an actor." But, beyond all else, the presence of "Our Own Correspondent" was annoying. He calls him a "reporter,"—declares that from the first he made himself very unpopular, that his object was to find all conceivable fault, and to throw as much blame and contempt as possible on the English authorities. An ingenious theory of malice is insinuated in support of this accusation. "Altogether, they write in a very bad spirit." "An Officer on the Staff" is glad to escape such company, and to notice the contrast between a British Peer and an Ottoman Pasha—Lord de Redcliffe and the Ministers of the Porte:—

"His Lordship so slight and upright, so cool and calm, and yet so very dignified; the Ministers of the Porte so fat and round-shouldered, so hot and hurried, and so very ungraceful; one and all so

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anxious for a word from the English Ambassador, and yet so uncomfortable when his eagle glance fell upon them. However, as dinner advanced, the Turks got more at their ease, and ate immoderately."

—Easily may this be believed. Omar Pasha is next introduced, but his portrait is drawn in a neutral tint. He mounted the Staff Officer on one of his own chargers, with a gorgeous gold shabraque, chatted familiarly with him, and expressed his intention to raise a monument of molten Russian shot to the memory of Silistrian Butler:—

"He was full of his jokes; and, among other things, told me that when the war was over he should visit England, and marry an English Miss! ('une Miss Anglaise.') I don't know what would become of the present Mrs. O. P."

Respecting Lord Lucan and Lord Cardigan a prophecy occurs early that they will clash together; but it is a relief to turn from pure gossip to a description, as careful as it is spirited, of the Battle on the Alma. Then, for a moment, the soldier's exultation brings a flush of eloquence upon the page, though the note dies speedily away in fireside familiarity. Suppose the hero of this gossip—no less a personage than the author of 'Eothen,'—were to describe the Staff Officer!—

"This morning [before the battle], when Lord Raglan was waiting, surrounded by his staff, for the troops to get into their places, a gentleman joined us on a handsome little grey pony. This pony began neighing and screaming in the most wonderful manner, and so continuously that one could hardly hear what was said. At last it attracted Lord Raglan's attention, and he said, 'I never heard a pony make such a row; does any one know who the gentleman is?' Some one of the staff said, 'I think he is one of the newspaper reporters, my Lord; shall I tell him to go away?' Lord Raglan laughed, and said, 'If you do he will show you up, you may depend upon it.' It so happened that I had made this gentleman's acquaintance on the beach a few days before. So I told Lord Raglan that it was Mr. Kinglake, the author of 'Eothen.' 'Oh!' said my Lord, 'a most charming man!' and was going to speak to him, when Marshal St. Arnaud came up; so for the time he could not do so. About 11 o'clock, as we were nearing the Russian position, indeed when within sight of them, Lord Raglan and his staff were riding in advance; presently a pony dashed past us at a furious pace, and who should it be but Mr. Kinglake! On he went right through our skirmishers, with his horse's head between his legs; but, fortunately for his rider, the saddle got forward, and after a time went over the horse's ears: of course the Author of 'Eothen' went with the saddle. It was rather an absurd thing just before a battle: we all laughed except Lord Raglan, who rode up to him and inquired most kindly after him; offered him (I think) one of his own ponies to ride, and told his orderly to put the saddle to rights. Mr. Kinglake was all thanks. That night, after the battle, Lord Raglan met him wandering about, not knowing where to go, so he asked him to dinner. Of course he came, and delighted every one present with his charming manner and conversation."

A large part of the narrative is similarly light in texture. Still, passages of considerable interest occur from time to time, disclosing, if not the actual correspondence of the French and British generals, at least the views attributed to Lord Raglan by the officers of his staff, more than one of whom were his relatives. The following illustrates some of the complaining letters of St. Arnaud; it was written the day after the victory on the Alma:—

"In the course of the morning there was a conference between Marshal St. Arnaud and Lord Raglan; the former wished much to advance and follow the enemy. To this, however, Lord Raglan would not listen; he said he had nearly 3,000 wounded English and Russians, and that, as we were over three miles from the sea, it was quite impossible to move them all on board ship under

two days. The Marshal said he had lost over 1,200 men *hors de combat*, and out of that number 1,000 wounded had already been moved on board ship, or would be so by the evening. I say, that is what the Marshal said; but everybody else said it was a great exaggeration."

—So the British commander was not to believe what the French commander declared, even in so simple a matter as the number of his wounded!—

"On returning towards head-quarters Lord Raglan saw a French gun-limber drawn by six horses, standing a few yards from where the two Russian guns that we had captured had been placed, so he sent one of his aides-de-camp and Vico to know what they wanted. M. Vico asked first of all one of the French drivers; he answered, with the most perfect innocence, that they had come to fetch the gun. 'What gun?'—'Oh! one of the guns taken by the English.' Cool, rather, I think. However, on M. Vico asking a French sergeant who had come in charge of the limber, he was sharp enough to say that he had been sent by the French general of artillery to take the *calibre* of the gun! A strange way of doing so, to send a sergeant with a limber and six horses. There could be no doubt that they came with the full intention of taking one of the guns away; and, indeed, the Marshal almost admitted it to Lord Raglan, for the next day he proposed that all trophies taken from the enemy should be divided between the two armies. This was of course not agreed to by Lord Raglan, who knew there would be endless disputes."

The flank march is strenuously defended. Of course. "An Officer on the Staff" is not a critic, but an admirer. Great blame is imputed to the French for the failure of the first bombardment, and something very like a quarrel between the French and British admirals is recorded. Admiral Dundas desired to anchor within a thousand yards of the forts,—Admiral Hamelin desired almost to double the distance.—

"At first Admiral Dundas would not hear of this proposal, but the French Admiral then said that he would not carry out the first plan, and that, if Admiral Dundas did not agree to the one then proposed, he should think it necessary to send to General Canrobert to inform him that the allied Admirals could not come to an understanding on the mode of attack, and therefore he could not promise him the co-operation of the fleets. It is said that Sir Edmund Lyons was very indignant at the conduct of Admiral Hamelin, and did all in his power to persuade Admiral Dundas not to give in, but to insist on the old propositions being carried out. Admiral Dundas, fearing the responsibility of refusing to agree with Admiral Hamelin, finally settled to follow his plans."

Sir Edmund Lyons, we are told, was of opinion that if the fleet had followed him close up to Fort Constantine that powerful work must have been destroyed. That is a point in the history of the Russian war which can never be decided. Another, equally difficult, seems to be the blame of the Balaklava charge. Lord Raglan, as might be expected, is altogether exonerated by the Staff Officer, who writes an ambiguous paragraph on the coming and going of Lord Cardigan on that famous day:—

"Scarce a man [of the Russians] escaped, except those who crept under their gun-carriages, and thus put themselves out of the reach of our men's swords. This was the moment when a general was most required, but unfortunately Lord Cardigan was not then present. On coming up to the battery (as he afterwards himself described it), a gun was fired close to him, and for a moment he thought his leg was gone. Such was not the case, as he remained unhurt; however, his horse took fright—swerved round—and galloped off with him to the rear, passing on the way by the 4th Light Dragoons and 8th Hussars, before those regiments got up to the battery."

A noble subject for the historical painter—a Light Cavalry General, thinking he has lost his leg, carried away by a cowardly steed, and

compelled to abstain from the glorious *mêlée* in the midst of the Russian guns! As a variation from the monotonous firing and counter-firing of the siege, the troops sometimes heard the uproar of a street-fight in Sebastopol. Probably the convicts had revolted. Concerning these miserable men the writer relates an anecdote apparently authentic, which is a vivid illustration of the "great and good" qualities ascribed to the late Emperor Nicholas.—

"About two years ago, a gang being at work in the dockyard of Sevastopol, one of them attacked a passer-by without any provocation, knocked him down, smashed in his face with the manacles on his hands, then jumped upon and trampled him to death. The act had been so sudden that the occurrence could not be prevented. It was thought by the authorities that so brutal a murder should be visited with some peculiar punishment, as an example to the others, for if the man was hung or shot immediately, the circumstance would soon be forgotten. The case was made known to the Emperor Nicholas, who, on hearing of it, ordered an iron wheelbarrow to be made, and chains from its legs to be attached to those of the man. This was accordingly done, and, of course, the man could not move a yard without wheeling it in front of him. It is said that a week after he had been thus punished he begged to be put to death, as it made his life a burden to him. This, of course, was not listened to, and three months after the wretched man died, raving mad!"

Having been promised, in the Preface, a practical vindication of Lord Raglan's Generalship in the Crimea, it is somewhat disappointing to find "vindications" of this sort:—

"The article of the *Times* of the 23rd December, against Lord Raglan and his staff, has caused considerable commotion at Head-quarters. Lord Raglan, knowing as he does how totally false the whole tenor of the article is, treats it with the contempt it merits, and says it is nothing more than what any and every public man always gets when he does his best to serve his country, but he was very indignant at the attack made on his personal staff, and said, 'I never heard but one opinion about them.' It is very easy for a man to sit down in England, and write an article against everybody in authority in the Crimea, without knowing one half the difficulties with which they have to contend."

So the writer begins, and so ends. "It is false!" That is a contradiction, but it does not refute. Some other "Officer on the Staff" must undertake the defence of the chivalrous Somerset, for "this present" is incapable of anything but eulogy, indignation, and disgust. When, in April, 1855, the assault was postponed by the desire of General Canrobert, the Staff Officer writes:—

"I need hardly tell you how much disgusted we all are at the vacillating conduct of General Canrobert, who never seems to know his own mind two days together. No one knows what trouble and annoyance these constant changes of opinion at the French Head-quarters give Lord Raglan, and how very difficult his position is, the more so as people in England appear generally to attribute the delays to the fault of the English Commander-in-Chief. No member of the British Government who really knows the state of affairs dare say anything in defence of Lord Raglan that would compromise General Canrobert, as they are so fearful of in any way endangering the alliance between us. It is said that General Canrobert is getting very unpopular with the French army here, as it is become pretty generally known that he is the great obstacle in the way of an assault on the town."

Marshal Canrobert will be gratified by this report from Head-quarters. So also will the French army, the Imperial Guard especially, for the patronage of so high an authority. A review of the troops took place:—

"I must say the appearance of our allies was magnificent, and the Imperial Guard marched past in a manner which would even have been creditable to our own."

The great failure of the 18th of June is attri-

written by the husband of St. Lily, but to every book St. Lily gave at least two babes. However, blithe as the cricket was the spirit that ruled about the hearth of St. Lily. And how she helped her helpmate! She smiled sunbeams into his ink-bottle, and turned his goose-pen to the quill of a dove! She made the paper he wrote on as white as her name, and as fragrant as her soul. And when folks wondered how St. Lily managed so lightly with fortune's troubles, she always answered that she never heeded them, for—*That troubles were like babies, and only grew the bigger by nursing.*"

"St. Becky.—A very good man was St. Becky's husband, but with his heart a little too much in his bottle. Port wine—red port wine—was his delight, and his constant cry was bee's-wing. Now as he sat tipsey in his arbour, a wasp dropt into his glass, and the wasp was swallowed, stinging the man inwardly. Doctors crowded, and with much ado the man was saved. Now St. Becky nursed her husband tenderly to health, and upbraided him not. But she said these words, and they reformed him: *'My dear, take wine, and bless your heart with it; but wine in moderation. Else never forget that the bee's-wing of to-day becomes the wasp's-sting of to-morrow.'*"

Useless, of course, to suggest to an intelligent reader the deep and kindly wisdom underlying this pleasant fireside merriment! Equally useless is it to desire readers having eyes to pause over the exquisite beauty of Mr. Leech's young ladies, and the nimble humours of his cockney sportsmen. The ride at Brighton is a lovely story flowering into poetry—a beautiful lyric of modern life. Who does not envy that fellow Charles?

The Early Flemish Painters: Notices of their Lives and Works. By J. A. Crowe and G. B. Cavalcaselle. Murray.

THE degree to which taste has changed, and intelligence grown, during the past quarter of a century, is shown in no art so clearly as in the painter's. Connoisseurship now stands in some danger of becoming too minute—too indiscriminate—of tracking out not merely every broad highway up the hill on the top of which

Fame's proud temple shines afar,—of not merely exploring those by-paths which almost reach the summit;—but also of losing time among the perplexed and re-entering tracks at the foot of the mount, which have been worn bare by pilgrims whose activity, generated by imitation, never enabled them to rise, though it kept them restless throughout their long lives. "Collection" is a mania that grows. Now that all the Dresdens, and Chelsea, and Nymphenburg, and Capo di Monte china has been bought up, china-fanciers, who must have something to fancy, something to collect, are beginning to run after the devices and designs of Wedgwood (who, as Sydney Smith said, could not waltz without looking out for tea-pot groups in the attitudes of the whirling ball-room folk). Some excess of the kind has distinguished the pursuit of, and the passion for, ancient Art. As it is in Music, with the Gregorian and Ambrosian Chants—barbarisms both, howsoever well baptized and accredited—so it is in Painting. We may live to see Cimabue called new, profligate, romantic—who knows?—and some almond-eyed, broken-fingered Byzantine *Madonna*, little more artistic than the creature scrawled on the slate by Thomas Hood's "Infant Genius," deified as the purest type, the highest expression, of what Art can do, of what Art should be. Archeology has, and should have, its time; but let us not attempt to prolong that time into an eternity.

Though the above considerations belong to the period, are justified by its fruits, and are demanded by its exactions, they are not flung out to hit or hurt anything that is true, or any-

thing that is really new,—nor are they meant to discourage any one in bringing to light old shrines that have wanted worshippers, old names that have passed into oblivion. Moreover, Flanders was too long passed over, as every debateable land runs a danger of being, let it have been ever so rich in artistic invention. Knowing this, we have looked for the volume before us with more than usual expectation. Without precisely being disappointed by it, we must characterize it as one of those works which will be referred to more largely than read. The collections seem to us carefully made, gathered from those national sources which are sealed to many linguists by the neglect of Flemish among European languages. There are some excellent illustrations in outline. We have of late, moreover, been so largely wearied with the florid school of writers concerning Art as to be ready for information and enthusiasm wearing sober raiment. Still there is no need to be dry,—which the book before us is.

A brief sketch of its contents will, perhaps, best convey some idea of the affluence of matter gathered by the authors. A chapter preliminary to the history of the School of Bruges is devoted to retracing the rude and early efforts in Art,—dating as far back as the thirteenth century. These were of composite quality.—

"The early works of the fourteenth century in Flanders appear, from what remains of them, to have been a mixture of architecture, sculpture, and painting. Every one who has visited the Amiens Cathedral, for instance, may remember the highly relieved figures grouped in squares or Gothic niches, on which remains of painting may be seen. This habit of decorating sculptured figures with colour was one for which the latter portion of the thirteenth, and the greater part of the fourteenth, century were remarkable."

Has sufficient stress been laid on the fact, that in such beginnings of painting as these, relief gave that play of shadow to the design and ornament which in after-days it was destined for *chiar-oscuro* to represent?—Hence, when the sculptor's and the limner's arts began to separate themselves, each assuming a form and quality of its own, that flatness which strikes every eye so strangely on referring to the beginnings of painting, may have been accepted as a quality demanded by the picture, as distinct from the statue. Even the works of such a master of ancient Art as Memling, produced at a period when painting had reached high excellence, give testimony as to the existence of some preferences and traditions worth looking at. Many of his gem-like pictures, it will be recollected, are bordered by groups or single figures *en grisaille*, representing tabernacular wood or stone-work; and it often—nay, we may say, always—happens that when the forms of the coloured figures in the picture are most lank and angular,—when the stuffs of the draperies they wear are most harsh and lineal in their fold and flow, the little monochromatic figures in the niches that frame the composition have an ease and amplitude of outline, and a delicate beauty in the sweep of their robes, which, in point of form, are a hundred years in advance of the coloured images. To return:—among the earliest specimens of Belgian Art that claim close attention are the sacred pictures painted by Melchior Broederlain for the Carthusian Convent of Dijon, begun by Philip the Hardy in 1383. Our authors class "the attainments of Broederlain as inferior to those of the Cologne School, and possessing more of those belonging to the Westphalian."

"His pictures [they continue] are chiefly remarkable for clear and light flesh tints, want of vigour, abruptness of light and shade, thinness and meagreness of colour, and lack of *chiar-oscuro*, all special

characteristics of the old Westphalian school. The heads are flat and unrelieved, and the features are repulsive; the general aspect of the composition is marred by the ugliness and length of the hands and feet, the awkward and thickest look of some figures, and the unpleasant type of the infant Christ. Whilst in these particulars Melchior's style is characterised by the fault of the Westphalian, in others it is marked by the simple and graceful mode of drapery peculiar to the early painters of Cologne."

The above character may strike some as grudging, if they refer to the outlines after Broederlain here given. Certainly the heads from "The Presentation," engraved page 16, do not deserve it. We imagine that it would be hard to cite examples surpassing them in grace and expression from even the pictures of Bartholomæus von Bruyn, whose works in the churches at Xanten and Calcar [*Athen.* No. 991] are among the most interesting specimens of Colognese Art with which we are acquainted. The first chapter closes with some speculations on the medium and material employed by these early painters.

Chapters II., III., and IV. are devoted to the Van Eycks—those Chaucers of painting. This striking family—among whom one branch of painting, the Manipulation of Colour, was at once brought to a final perfection which has never been since equalled, and whose designs, by their union of grandeur, variety, and cheerfulness, recall to us, without strain or affectation, the humour of our brave old English poet—merited a handling less dry than they have here found. Something more of colour might have been legitimately given to the story of their lives and the analysis of their works. We are hardly satisfied with the account of the 'Mystic Lamb'—that superb work of Art, which, even in its present dismembered state, seems little short of a miracle, but when it stood complete in its own place—the chapel of Jodocus Vyts, in St. Bavon's Church, Ghent—must have been a shrine with few equals. The splendid "seigneur de Pamèle," to whose piety such a royal commission was owing, can hardly have been a common man. Again, the "varlet" of the Van Eycks (for John Van Eyck was *varlet* to Philip the Good) involved picturesque suit and service, and honourable consideration for the servitor. Such missions as the following might have been written in ink of brighter tint than has here been used, and this without the authors being chargeable with meretriciousness of style:—

"Philip had been married twice, and lost, successively, Michelle de France, his first wife, and Bonne d'Artois, his second. In 1428, his father's treasurer, André de Thoulougeon, was sent to Spain to obtain the hand of Isabel of Arragon, and failed in his attempt. He proceeded to Portugal, from whence he sent so glowing a description of Isabel of Portugal, that Philip sought her alliance. Hue de Lannoy, Lord of Saintes, and the Sire de Roubaix, both of them confidants and friends of Philip, were chosen as ambassadors, and were accompanied by John van Eyck, who was to paint the likeness of the princess and send it home. They sailed from Bruges in 1428, and were driven by bad weather on the coasts of England. They put in to Sandwich, Plymouth, and Falmouth, in succession, but made good their landing at Castrées, on the 18th of December. At Lisbon, negotiations having been successful, Van Eyck painted 'bien au vif' the portrait of the youthful Isabel, and sent it to Bruges in the February following. Having concluded these labours, he went with the ambassadors on a pleasure trip through Portugal and Spain. He visited the cities of Galicia and Castile, paused in the Alhambra, and was brilliantly received by the people of those countries. The picture of 'La Belle Portugalaïse' was, no doubt, painted at this time. Three months were spent in these enjoyments; when the dual messengers returned and brought their lord's assent to the marriage. It took place by proxy, in July, and the

feasting and rejoicing lasted till September; when the bride, accompanied by her brother and a numerous suite, embarked. The squadron, consisting of no less than fourteen sail, met with adverse winds on this as on the first voyage. A storm more severe than that which beset the fleet on its outward passage, assailed it on its return to Bruges. For forty days the ships were driven on and off the coast of Spain, the weather so affecting the Sire de Roubaix, that he kept the expedition for a fortnight in the little harbour of Ribadeo, in Galicia. From thence the squadron set sail, and was scattered by the winds,—the infants, with but two remaining ships, being driven into Plymouth; from whence she made her way with difficulty to Bruges on Christmas-day. The ceremonies of the landing were of a noble kind. The merchants of Bruges vied with each other in giving them splendour. The road through which the procession passed was lined with tapestries of splendid workmanship. Four-and-sixty trumpeters, bearing silver instruments, led the way, whilst deputations from the states and trades displayed their gorgeous dresses. The marriage ceremony was solemnized with every kind of brilliancy. The order of the Golden Fleece was founded on the occasion, and the Sires de Roubaix and De Lannoy obtained, amongst the rest, the honour of a knighthood. Van Eyck, the 'excellent maistre, en art de peinture,' received, in payment for the portrait and his confidential services (*certaines services secrez*), the sum of 150 livres,—a pleasing tribute to his talents as diplomatist and painter. His latest journeys on secret service were in 1430, when he went to Hesdin, the pleasure palace of the Duke, on a sudden call."

Having got into the anecdotal vein, we will give a glimpse at this pleasure palace of Hesdin from a later chapter, as one of the most amusing pages in the volume.—

"The castle, or chasteau d'Hesdin, was a favourite resort of Philip of Burgundy, and a place of rest to which he retired to amuse himself at his leisure. It contrasted strangely with the pleasure palace of Louis the Eleventh near Tours, where the grounds were known to bristle with various deadly instruments intended to maim trespassers. Hesdin was as full of pitfalls and trap-doors as a modern theatre; but they only served to perpetrate the coarse though harmless jokes, in which the fun of the Middle Ages consisted. They seem, indeed, to have only suited the robust and healthy constitutions of the people of those days. A few examples, taken from the records of the castle, may not be uninteresting. A stranger issuing, for instance, from a gallery into a neighbouring passage, was startled by the sudden apparition of a wooden figure spouting water. A wetting and a fright were the necessary consequences. But when the joke was carried further, a set of brushes were put in motion, and the patient emerged with a white or a black face, as the case might be. Another still more powerful engine was one which seized a man and thrashed him soundly. In the centre of the great gallery was a trap, and near it the figure of a hermit who prophesied. Ladies were his most frequent victims. They no sooner felt an interest in the telling of their fortunes than the ceiling opened and poured forth rain; thunder-claps followed in quick succession, preceded by appropriate lightning; and, as the air grew colder, snow fell. Taking refuge from the storm, the patient entered a dangerous shelter above a pitfall leading into a sack of feathers, from which escape at last was permitted. The castle of Hesdin was full of tricks of this description. Besides the pitfalls just described, there was in the great gallery a bridge which dropped saunterers into the water. In various places there were engines which spouted water when they were touched. Six figures stood in the hall spouting water, and wetting people in various ways. At the entrance of a gallery were eight water-jets rushing upwards, which wetted people passing, and three small pipes were so fixed close by as to cover them with flour. If the panic-stricken victims rushed up to a window and opened it, up came a figure wetting them, and closing the frame. If a splendid missal on a desk caught a curious eye, the person who went to it was either covered with soot or dirt. A mirror close at hand betrayed the trick; but whilst the victim wondered at the blackness of his face, out

rushed a flour-dredger that made him white. The most elaborate of all these tricks was one combining almost every species of deception. A figure of a man was made to start in the great gallery, frightening people by talking or crying. At the noise, the loungers in other rooms rushed in, upon which a number of figures, armed with sticks, came forth, driving every one pell-mell to the bridge, where they fell, of course, into the water."

To return—Chapters V. and VI. are devoted to the pupils of the Van Eycks—Petrus Cristus and Van der Meire, Hugo Van der Goes (to whom is now affiliated the renowned Danzig picture long attributed to Van Eyck), and Justus, or Jodocus, of Ghent. Chapter VIII. introduces another strong and individual genius, but the most painful, perhaps, of all the ancient artists, Roger Van der Weyden,—whose name recalls to us many a distorted, tear-swollen *Mater Dolorosa* in whom the agony is so vivid and real as to impress the mind for ever, in spite of an excess approaching grimace. It is curious to think of such a man as he—not unendowed with sensibilities for *gentilezza* in the works of others, we are expressly assured—making the Italian pilgrimage which Roger made, and being confronted with that beauty which had already asserted its supremacy in Art in the works of Giotto, Masaccio, Fra Beato. It is more curious still to speculate on what the Fleming's Italian pupils (for he taught the secret of oil-painting to Angelo Parrasio, of Sienna, and Galasso Galassi) may have felt when they saw their master's pictures as well as his pigments. His greatest production, however, the 'Last Judgment' at Beaune (here outlined), contains some figures conceived in a gentler and more graceful spirit than those by which his name is rivetted in the memory of the ordinary gallery-haunter. Perhaps, however, he is credited with pictorial cruelties he never committed; since, at the close of Chapter IX., which is devoted to a notice of his works, we are reminded that—"here and there in public galleries the name of Roger Van der Weyden the younger is given to productions, because of a certain rude similitude to the manner of the 'portraitur' of Brussels; but these exhibit so poor a spirit, and so weak a hand, that they cannot be attributed to so fine a master without disgrace to him."

We must pass Chapters X. and XI.—devoted to Antonello da Messina—in spite of the matter, tempting alike to controversialist and to romancer, which it contains;—not being altogether satisfied as to the justice of assigning the redoubtable Neapolitan painter a place in this early Flemish history; and the less so, since what he learned from John of Bruges he practised in Italy. We must pass, too, the Contemporaries of the Van Eycks to arrive at Chapter XIII., at the head of which the last great name among the Flemish painters is to be met—this being Hans Memling. The few facts and conjectures which exist regarding the parentage and personal history of this artist have been carefully sifted and neatly grouped by our authors. The impression left is, that he was one of the careless, ill-regulated sons of genius, whose lives are adventurous and obscure, in whom there has been something to forgive as well as much to admire. He may have been a follower of Charles the Rash, and, after the rout of Nancy, have struggled to the gate of the Hospital at Bruges, where he was kindly cured of sickness, and, subsequently, left such noble traces of his pencil. He may, or may not, have wandered into Italy and Spain. But it is not sure, after all, say our authors, that he was the libertine whom Tradition has represented him to have been. By the doubt we set store; and this because of a certain nobleness and refinement in Memling's pictures, by which he holds his place among the Ancient Flemings as distinctly as do

the Van Eycks by their geniality, and Van der Weyden by his homely, ungraceful intensity of expression. Without any great amount of mystical sublimity, few pictures of their age display less sensualism than Memling's. Let the countless accessory figures in 'The Seven Sorrows' at Munich be recalled by those who know that wonderful history of many histories; and, while their manliness and their strength recur to us, we also remember them by a superiority of grace of line. This seems to have been recognized; since, as Correggio had his Parmegiano, who elongated and sublimed Allegri's forms and fancies, Memling's humour was pushed to an excess by Dierick Stuerbout of Louvain, whose attenuated, worm-like figures are the children of an idea, which, assuredly, was not grossness. Then, again, in the masterpiece at Lubeck [*Athen*. No. 1095], while we remember as though it were before us the figure of the Christ—heavy not alone with death, but, as it were, with the weight of sorrows and grief, with which the Divine life on earth had been burdened—the singular purity and poetry of the background landscape comes back to us like one of those real and mysterious harmonies of Nature, of which the music and the holiness could hardly, we believe, strike a dicer, a swash-buckler, a camp-roisterer. And, if the character of Memling's works did not in some sort defend his memory, their number, and the industrious finish bestowed on every portion of them, would. He painted more thinly, it is true, than the Van Eycks—of whose molten jewels on canvas there is no divining the depth, or the order in which they have been laid there,—but, if there is sometimes a quick hand to be discerned in his pictures, there is always the patience of the miniature painter; and we recollect no corner in which the work seems to have been slighted or neglected. This does not look like a libertine's manufacture.

From what has been said, it may be gathered that we find this volume full of fact, hint, and suggestion to those who are acquainted with Art, more or less—a volume to be considered by every lover of painting who intends to make a pilgrimage in the Low Countries. It was, probably, not aimed at the general reader, who will, justifiably, find it dry.

OUR LIBRARY TABLE.

Paul Fane; or, Parts of a Life else Untold. A Novel. By N. Parker Willis. (New York, Scribner.)—Such things are in the experience of living men and women, not half a century old, as the lady in the country village, who went out as a celebrity, on the strength of her having once passed a month in London,—as the converted priest, whose narration of his escape from a French prison during the Reign of Terror, was a circulating winter amusement among such persons as would now buy a copy of 'The Wreck of the Golden Mary,' and read it for themselves. But it might have been thought that, in days like ours, so fleeting, so feverish, so full of surprise and adventure, the race of players on one string had become extinct; or, if still extant, that it could hardly be looked for in America. Perhaps 'Paul Fane' is to be the exception that proves the rule—after the fashion of the Russian cynic of whom some traveller told,—a man maintained at the Czar's court as a curiosity, whose express duty it was to tell all manner of disagreeable truths. At all events, the tale contains another edition of the 'Penicillings,'—'Jottings,'—'Inklings,'—already put forward by Mr. Willis as the fruit of his famous voyage to Europe in 1834-6; and in proof that this is claimed as merit for the novel by the publishers who puff the same, we refer to a past page [p. 1537]. 'Paul Fane,' in brief, is a 'Book of Beauty,' written in the most rosy, sugared, musical, flagrant, Transatlantic style,—describing how a fascinating young American artist came to Europe to study painting,

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to satisfy his curiosity regarding high life, and to try if he could not melt the adamant contempt of aristocratic ladies—how he got introduced into society, owing to such introduction as belongs to an unpaid *attaché* of an embassy—how he went to court—how he painted those delicious portraits, with a mystical meaning in them, which are always to be found in art-novels that for hero have a handsome painter,—and how four ladies became in love with him, two of them—indeed, three—passionately. A young “republican” lady, however (the new word is from the American puff), who began at the beginning of the novel by not loving this murderous Paul well enough, ends by loving him so much too well that she accepts him,—when he rushes home to America in chivalrous despair, from a married lady, whom he had loved the best of the quartet, and whom a casual meeting, and the sound of a subduing German romance, threw into screaming fits of passionate remorse. Throughout the havoc wrought by this dreadful and dangerous artist, he is represented as wearing thategis of defence, so dear to the makers of French opera-books and of dramas, be the same ever so shocking. We confess to a terror of the naughty handsome man who, whenever he gets alone and out of spirits, does a little virtue by exclaiming, “*Ma mère!*” Other men’s daughters and other men’s wives are never in such peril as them—the home-cry being meant as offset against any mischief that is forthcoming, or absolution for anything that is past. Mr. Paul Fane performs the cry in the best opera style; and when he gets tired of the Old World, its wickedness, its aristocratic distinctions, and the impossibility of loving every lady up to the nicety prescribed by her rank and his own dubious position,—he winds up the wandering years of his apprenticeship by a letter, written through his mother, at the United States, in which affection and business are combined with a tact which it is delightful to see. There was need, indeed, for Mr. Willis to complete the romance by an extra dose of *republican* compliment, seeing that among the portraits, which “are drawn very literally from life,” there figures an American young lady, whose coarseness in intimate correspondence passes anything of the kind that we have met with in fiction. ‘Paul Fane,’ in short, is a novel of a thoroughly bad class, and the badness has weighed on its author’s wonted powers of writing gracefully. From the later books of Mr. Willis we had fancied that time had brought counsel to his style and health to his mind. Let us hope that ‘Paul Fane’ is but a temporary relapse, discouraging as are the symptoms which it exhibits.

The Gardeners’ Every-Day Book; containing Plain Instructions for the Cultivation of all Classes of Flowers, Fruits, and Vegetables, and for the Practical Management of every Department of Horticulture and Floriculture. By George Glenny. (Cox.)—When we say that in this little work the author has fully and practically carried out his design, as expressed in the title-page, which we give entire, we are saying only what is justly due to him. The calendar form and alphabetical arrangement facilitate reference, and contribute much to the utility of the work, which we can recommend as one of the best “handbooks” that has ever appeared on the subject.

Typical Forms and Special Ends in Creation. By the Rev. James M’Cosh, LL.D., and George Dickie, M.D. (Edinburgh, Constable & Co.; London, Hamilton & Co.)—“In taking an enlarged view of the constitution of the material universe, so far as it falls under our notice, it may be discovered that attention, at once extensive and minute, is paid to two great principles, or methods, of procedure. The one is the Principle of Order, or a General Plan, Pattern, or Type, to which every given form is made to conform with more or less precision. The other is the Principle of Special Adaptation, or particular End, by which each object, while constructed after a general model, is, at the same time, accommodated to the situation which it has to occupy, and a purpose which it is intended to serve. These two principles are exhibited in not a few inorganic objects, and they meet in the structure of every plant and every

animal.” Such is the subject, given in the words of the authors, which is elaborated and illustrated in this work. Its object and tendency may be considered as directly opposed, and antagonistic, to those of the ‘*Vestiges of Creation*’; and, if there be less of that facility of style, and confident assertion, and startling hypothesis, which have rendered that work so popular, there is more truthfulness in the statement of the facts and more sound logic in the deductions than that plausible work can lay claim to; and it is evidently founded upon a thorough acquaintance with the subjects which serve as the examples in illustration of the two great principles enunciated above, and which may be expressed in the two words, “Order” and “Adaptation.” These illustrations are taken from the whole range of creation, beginning with plants, going through the whole organic kingdom, vegetable and animal, the inorganic kingdom, in crystalline forms and chemical proportions, the heavenly bodies, and finally showing the correspondence between the laws of the material world and the faculties of the human mind. We do not mean to follow our authors over this extensive field of investigation. Upon the whole, they have supported their principles well and satisfactorily; but, occasionally, they ride their hobby beyond its regular and even pace, and often endanger the solid basis of their position by overloading it with subtleties, and weaken the force of their illustration by extending them into visionary and unreal analogies. One of these far-fetched, and, as we believe, unsupported, hypotheses is stated at page 108, in the following words:—“In plants with woody structure there seems to be a correspondence between the tree and leaf in this respect, that a leaf without a leaf-stalk implies a trunk naturally branched from the ground, and a leaf with a leaf-stalk implies that the species of tree on which it grows has naturally a bare stalk.” The exceptions to this supposed rule are so numerous and so obvious, that it is quite unnecessary to enumerate them, and effectually overthrow the presumed law. The relation between the form of the cones in the Coniferae and that of the trees on which they are produced, and that between the form and colour of flowers, are, as it appears to us, equally gratuitous. We mention these as examples, and they are by no means the most glaring, of that proneness to discover fanciful analogies and relations, which materially lessens the value of a work, otherwise exhibiting great research, a philosophic spirit, and elevated aims.

Leicester Literary and Philosophical Society. Report of the Council and a Selection of Papers read before the Society, since its formation. (Leicester, Crossley & Clarke; London, Hamilton & Co.)—*Transactions of the Historic Society of Lancashire and Cheshire.* Vol. VII. (J.H. Parker.)—The dangers to which provincial Societies are exposed in the publication of their Transactions are—1. The insertion of papers, not on account of their intrinsic merit, but because they have been contributed by leading people—grandses of the neighbourhood, whom “it will not do to offend;” and, 2. The predominance of those “trivial fond records” into which local inquiries are apt to degenerate, especially when the subjects are unimportant. Authors often seem to think they make amends for want of dignity, by extreme minuteness. In both particulars these Transactions bear evidence of the need of independent editorship. But they contain, nevertheless, a good deal of amusing and useful matter, and the local influence of their publication must be good. The Leicester Town Records have furnished serviceable materials and have been well dealt with. The gentleman who has written about them should dip into them again, and endeavour to find materials for a paper on the general social state of the town during the periods to which these records relate. Payments to players and expenses of ducking-stools have been already rather hard worked. Antiquaries would do well to turn from the amusements and extraordinary customs of our ancestors to the facts which indicate their every-day condition. They will be found stranger, we venture to say, than even Easter payments for “linen-cloth for the angels’ heads and Jesus’ hose,” or for “dressing of

our Lady.” The paper on Liverpool Pottery, although sadly over-minute, is a useful addition to the history of a most important manufacture; and Mr. Wright’s Lecture on Anglo-Saxon Antiquities, although published in several forms before, looks well in the Lancashire volume, adorned with various useful illustrations.

History of Christian Churches and Sects, from the Earliest Ages of Christianity. By the Rev. J. B. Marsden. 2 vols. (Bentley.)—Our verdict on this book, as a whole, is the same that we have passed on the separate parts. It is probably the best book of its kind at present current in our literature; but it is sadly defective and incomplete. The author has written most hastily and inconsiderately. It would have been becoming to have added to the complete work a list of the *errata* which have turned up in the course of publication. The three mistakes which are noticed would in that case have yielded to a catalogue of very formidable dimensions.

The Anglo-Saxon Episcopate of Cornwall; with some Account of the Bishops of Crediton. By E. H. Pedler, Esq. (Petherham.)—Mr. Pedler has, with much care and industry, gathered together the scattered passages which throw light on the well-nigh forgotten Bishopric of Cornwall, and has probably given us all the information that can be obtained on the subject. The produce of his labours is a list of the names of ten Bishops who presided over the Cornish diocese between the years 925 and 1050, given upon what appears to be good authority. As Leland asserts that he saw the pictures and names of eleven bishops at St. Germans, there is still one stray bishop to be sought for. Concerning the place where the bishops had their seat, the author thinks that the Monastery of St. Germans was the original seat; that after the annexation of the Bodmin Monastery by Æthelred, their seat was at both these places indifferently, and that it so continued until the new see was established at Exeter in 1050. Mr. Pedler fears that the publication of his researches may be met with the interrogative, *Cui bono?* We think this fear groundless. The book is a valuable contribution to the County history; it is not without interest to the student of English history; and by some pardonable digressions, and by introducing extracts from the Metrical Chronicle of Geoffrey Gaimar and other documents bearing on the subject in hand,—he has in many parts made it interesting to the general reader.

Descriptive Letter-press. By Carlo Ceci, Custode of the rich Collection of small Bronzes and Sacred Utensils in the Museo Borbonico.—The work is entitled ‘*Piccoli Bronzi del Real Museo Borbonico*,’ and consists of ten large plates, wherein are represented all the objects which the ancients used for sacred, public, and private uses. Without such a book, many of those figures yet remaining on the walls will be mere hieroglyphics, and the various articles which form the collection in the Museum the mere *debris* of past ages.

Jonathan Oldaker; or, Leaves from the Diary of a Commercial Traveller. By J. Crawford Wilson. (Bentley.)—‘Jonathan Oldaker’ is a clever, rambling, absurd book,—but it has the merit of being very amusing; and though it is written in an inflated, sentimental style, it is full of good feeling, and will beguile an hour pleasantly.

Oliver Cromwell England’s Great Protector. By H. W. Herbert. (New York, Miller & Mulligan.)—This is an American reprint of an historical novel which appeared in England many years ago. It is dedicated to the “Public of America.” It is a carefully written work, solid and conscientious. The character of Cromwell is as well managed as could be expected; that is to say, it is a clear and graphic personation of Mr. Herbert’s own idea of Cromwell. But though Cromwell may be dressed to the life, and speak his own recorded speeches, yet the real Cromwell is not there,—only the author, who undertakes the part.

The Paragrens on a Visit to the Paris Universal Exhibition. By the Author of ‘*Lorenzo Benoni*,’ &c. With Illustrations by John Leech. (Edinburgh, Constable & Co.; London, Hamilton & Co.)—This is a clever trifle, and the illustrations are

admirable. The subject is somewhat after date, but it is welcome as a Christmas book nevertheless. It is full of fun and humour, though there is a dash of causticity that might have been spared. The characters are all unmistakably English, and painted as they would look to Parisian eyes. English self-love may be slightly ruffled; but the author is an extremely well-bred man, and does not go too far,—and he offers such courteous compensation in the shape of redeeming traits, that even the Paragreens themselves must forgive him. The style is crisp and sparkling,—and there is an air of refinement and good taste pervading the whole book, which gives it a crowning grace.

Mr. Kidwell, of Virginia, in a *Report on the Impracticability of building a Railroad from the Mississippi River to the Pacific Ocean*, argues that such a railroad, when completed, could not be worked upon the English plan with a staff of less than twenty-five thousand men.—Kindred subjects are treated of in *Over Darien by a Ship Canal*,—*Reports of the Mismanned Darien Expedition of 1854*,—and *The Atlantic Telegraph*, by Cyrus W. Field.—Partly scientific and partly general in their application are *A Description of Basford's Patent Purified Coal Gas*,—*A Lecture*, by Alexander M'Dougall, *On the Preservation of Natural Manures*,—*A Letter to the Duke of Cambridge*, by P. Pincoffs, M.D., *on the Introduction of Mineral Water Establishments for the Use of the Army*,—and *The Use of Pure Water*, a chatty little tract by "An Old Friend."—The case of W. Palmer is reviewed by L. B., M.A., Cambridge, in *W. Palmer Exhumed*—a few words on the trial.

BOOKS FOR CHILDREN.

Sidney Grey. A Tale of School Life. By the Author of 'Mia and Charlie.' (Bogue.)—We do not remember having read a tale for children with more interest, of its simple kind, than this story of school life. 'Sidney Grey' details the struggles, desires, vexations, disappointments and aspirations, of the different members of a motherless young family. The father, having met with reverses of fortune, is obliged to sell his property, and leave his five children to the care of an invalid sister, while he starts for India in search of new fortunes. Of course there is an obnoxious person in the shape of an over-tidy, order-loving old maid, whose ideas of propriety are shocked at five romping, unruly children in the best parlour. The children are driven into something very like rebellion against this pet servant's directions; but in time a better spirit prevails, and the young people conform to circumstances. Two of the eldest boys go to a public school, where they are subjected to unjust accusations. But after no small amount of anxiety the truth comes to light, the real culprit comes to shame, and our young friends are cleared in the face of the whole school. The description of school life and character is excellent, and altogether 'Sidney Grey' will afford amusement to boys who have to bear their share in the routine of school life.

Round the Fire: Six Stories. By the Author of 'A Baby Boy,' &c. (Smith, Elder & Co.)—These Stories for the Young are supposed to be told by six little girls. A machinery not to be worked without skill; but the language is childlike and winning, and makes us feel that we are reading true children's stories. 'Our Old Nurse,' a prodigiously clever person, who has order and benevolence strongly developed on her pate, and who supplies a mother's place to a good round number of helpless innocents, and even saves all their lives on the occasion of a fire, is our favourite; and, indeed, such virtue ought to win its reward in the cosiest arm-chair of Miss Katie's household, when the storyteller sets up in life for herself. Cecilia's Story about Switzerland comes next, giving an account of a Swiss Pastor's family, and together with the falling of an avalanche, a story of a certain sagacious dog named Bon, which drags away the Pastor's infant baby from the impending catastrophe. Then we have Norah's tale of the famine in Ireland, and of the consequent bread riots. Little Effie has a very pleasant account of the Highlands, the Kirk, the manse, and the minister's family, together with a description of a very

proud Scotch lady. Mary's tale is about the Fern Islands, which she considers very grand and beautiful, and, being rather romantic, she nearly loses her life by going to the Miser's Cave in search after adventures. The sixth and last story is one of sorrow and suffering, disease and death, but simple, truthful and life-like. These Stories will be a good windfall from the Christmas-trees.

Violet; or, the Old Tith Barn. By E. O. (Mozley) is a story of an Anglo-Indian girl and her English cousins, who have a taste for antiquarian research, and are rewarded for their diligence by finding a pot full of ancient coins and MSS., which serve (the coins, not the papers) to make them all richer and happier than they had previously been.

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A GOSSIP ABOUT CHRISTMAS CAROLS.

SHORTLY after the field of Agincourt had been rendered for ever memorable by the hard-fought contest which left the English in possession of victory and many illustrious captives, the courteous Prince who had achieved the triumph carried his most noble prisoners with him, in his own royal vessel, from Calais to Dover. Among these was a member of the kingly house of France who had behaved himself right gallantly in the fray, but who had also allowed himself to be somewhat unheroically depressed at suffering defeat. At sea, he experienced new feelings, and he expressed his opinions thereon in a vehement fashion, which made his royal captor merry, and, indeed, gave mirth to the entire crew. "I would rather," he said, "fight a dozen such fields as that of Agincourt, and lose them all, than endure another voyage by sea, and be as sick as I am now." The despairing utterer of these words was both Prince and Poet. He was no other than the young Charles, Duke of Orleans, to whose poetical faculty the unforgetting Shakespeare alludes, in his 'Henry V.,' by making the Duke the author of a sonnet to his palfrey, beginning "Wonder of nature," and by putting into his mouth the only poetical expressions uttered in the French camp. During a weary quarter of a century, Charles enlivened his prison-time by writing poetry and indulging in intrigues, which resulted in his restoration to his native land, as the reward for his betrayal of her interest. Those who remember Charles rather as Poet than as Prince have not forgotten probably that to his noisy roundelays and famous *chansons à danser* was given a title derived from his own name,—and, further, that "Caroles" subsequently implied any lyric resonant of joy and glad tidings. It is not long since we adverted to the lost Bacchanalian catches of St. Bernard, the convivial songs of Abelard, and the street ballads of Oliver Goldsmith. We may add here, that Charles of Orleans is said to have left behind him, in England, the bulk of his manuscripts. Many of these, indeed, found their way to France, and are now in the Imperial Library; but many of the "Caroles" never left England, and as State papers and ancient records are less sacred to "rot" and more accessible to readers than they used to be, let us hope that a score or two of "Caroles," hitherto unknown, may yet be added to the songs of pious or worldly joy which belong to the early part of the fifteenth century. They will be worth the gathering, if they only equal the 'En songe, souhaid et penses,' which Carey has so aptly rendered in the pretty ballad, 'In dream and wish and thought, my love'; and they will be welcome, if they only possess half the charms to be found in that exquisite piece of sentiment—

J'ai fait l'obscure de Madame.

To make my lady's obsequies,
My love a minister wrought;
And in the chantry, service there
Was sung by doleful thought.
The tears were of burning sighs,
That light and odour gave;
And sorrows painted o'er with tears
Blurred her grave.
And round about in quaintest guise,<
Was carved—"Within this tomb there lies
The fairest thing to mortal eyes."

But, as there were reformers before the Reformation, so were there what we now understand by the term "Carols" long previous to this royal and especial "Carol" maker. This fact has induced many to see in the term a connexion with the Latin *chorale*—if that can be called Latin; but

the claims of the ducal inventor to having contributed the distinctive name can only be shaken by proving, what we fancy has not yet been done, that the title of "Carol" for a song of joy was known before the period of Charles of Orleans.

The oldest of our so-called Carols is not of a very remote age, but the custom of singing them in Christian families (for we will not pause to consider whether that glorious, angelic outburst of "Glory to God in the highest" may or may not be considered as the earliest Carol heard on earth) is proved to be as early as the second century. Münster and Dörner agree in attributing to that period a large sarcophagus, on which they found sculptured an unmistakable Christian family joining in choral praise in celebration of the Nativity. The family is divided into two groups. One of these comprises a young female playing on the lyre, with three maidens standing around her. The second group consists of four youths, with rolls of music in their hands, from which they are singing to the accompaniment of the lyre. If this does not prove the antiquity of carol-singing, especially, it may at least be taken as satisfactory evidence of the existence, at an early period, of a collection of sacred music, and of the use of sacred psalmody within the social circle.

A century or two later, young Christmas was more merry than wise, as may be seen in the repeated prohibitions to desecrate the season by filthy songs and plays. The evil here denounced, however, only progressed till the clerical *literati* took the matter in hand, and produced those so-called sacred plays, in which, if gravity had much to do, farce was by no means idle. Thus, in the play of "The Deluge," Noah has a wife who leads the patriarch a weary life of it. With her tongue or her fist, she is for ever commencing the good man, and she swears with an alacrity that would astonish a *cantinière*. Without the low comedy scenes in these Christmas plays, the audience would not have tolerated the didactic and heavy business.

The Christmas union of jollity and piety was perhaps most lively under our Anglo-Saxon kings. Gaiety was then fairly wedded to gravity, and even when Canute rowed in his barge through the waters of the marshes to Ely, or crossed them in his sledge to go and sing with the reverend gentlemen there, and feast with them after the concert, there does not seem to have been a mirth inconsistent with the more serious business of the place and period.

In the thirteenth century, the Christmas songs had become rather profane in their jollity. The solemn Carol, however, had its especial public. The rivalry was of some vivacity, as in the later time when there was a hot contest with respect to the merits of our Old and New Version of Psalms; and itinerant psalm-singers went through every county, in the character of propagandists, appealing to their hearers through the ancient or the modern tune.

The oldest printed collection of Carols is of the date of 1521. In this are comprised joyous songs of much earlier periods. Some of them may have formed portions of those Christmas plays against which the scholars of St. Paul's petitioned, towards the end of the 14th century, as being composed by "inexpert people," and illegally represented, to the detriment of the clergy who had spent much, in brains and money, on the composition and getting-up of such dramas.

In this same century, the peculiar religious currency in honour of the season bore with it a very rollicking aspect. The following is one of those Medieval scenes which one would not willingly see re-produced:—

A wooden child in clouds is on the altar set,
About the which both boys and girls do dance and trimly
jet,
And Carols sing in praise of Christ.

But the young people were not permitted to have all the fun to themselves, for we are told,—
The priests do roar aloud, and round about the parents
stand
To see the sport, and with their voice do help them and
with hand.

—The girls and boys of the humbler classes went about for alms, during which they were wont to

"bounce and beat at every door." Even the ancient waits sang or played Carols that were not always consistent with their peculiar vocation. With regard to this venerable institution there has been no inconsiderable change, even within our own experience. Where formerly sleepers were awakened by "The Old Hundredth," or "When shepherds watched," they are now aroused by nigger melodies, French quadrilles, airs from Italian operas, with the popular tune, for the moment most abiding in the throats of the London boys who have an ear to catch and a mind to appreciate a slang song.

In some guise or another, Christmas seems to have always had its chorus of celebration,—except in 1525, when the King's illness caused the "still Christmas" that was kept at Eltham; and more than a century later, when the sovereign Parliament suppressed Christmas altogether, and made holly and ivy seditious badges not to be tolerated by a Puritan government. This was in strong contrast with the Christmas incident at the Siege of Orleans in 1428, when both sides, suspending hostile operations for four-and-twenty hours, cooked their national dishes, trolled their jolliest songs, drank deeply together like gentlemen, and slaughtered one another at the end of the truce, with a ferocity all the more sharpened by the season of rest.

In 1562, the announcement of "Cristenmas Carowles," autographed by my Lorde of London; in 1630, the advertisement of "Psalms arranged as Carols" "to solempne tunes"; and in 1648, the appearance of a letter by Dr. Warnestry, in which "Karles" were sanctioned only on condition of their being "of holy and sober composure,"—may serve to show that there was antagonism between the jocund and the solemn sinner. Among the former were to be found some of the clergy themselves—and this has always been the case. Perhaps the very jolliest of our drinking carols and modern Bacchanalian songs have been composed by divines. At the head of them stands the inimitable Walter de Mafes. John Stile, Bishop of Bath and Wells, wrote that capital Carol in favour of "Good Ale," which opens with a phrase whereby we may suppose that the singer has had rather too much of his favourite beverage. "Dear Tom, this brown jug," was written by the Rev. Francis Fawkes, for O'Keeffe's farce of "The Poor Soldier"; and to a Dublin clergyman we are indebted for the characteristic lay of "The night before Larry was stretched." All these are in the spirit of the roystering table carols of old; and they are not very foreign to that of the more spiritual carols, in which Mary is spoken of, like a certain heroine in a burlesque ballad, as "a virgin fair and free." It may be added, that the jolly carol was never beaten out of the field; and, in the last century, William Thackeray, of the Angel in Duck Lane, put down, among the "small merry books" which he sold in that classic locality, a volume of "Carols."

Sometimes, it must be observed, a carol had a comic name, in order to deceive a light reader into serious meditation. Such was Hoffman's "Christmas Carol on Pekoe Tea," published in 1728, and dedicated to Queen Caroline and the rest of the royal family. The carol in question had little to do with tea; but it was said by its author, that it would be "like tea, perfectly good and fine, most grateful and useful all the year round." The author used "Tea" as Bishop Berkeley did "Tar Water"—the episcopal essay on which was not so much on Tar Water as on the Trinity. The prevailing idea in Hoffman's Carol was employed by Joseph Williams, a contemporary, known as "the Christian Merchant," in a letter extant, in which he acknowledges the receipt of a present of tea, concerning which he thus writes to the donor:—"The tea came safe to hand, but it hath lost the elegant flavour it had when we drank of it at Sherborne, owing, I suppose, to the conveyance in paper, which being very porous, easily admits effluvia from other goods packed up with it, and emits effluvia from the tea. Such are the moral tendencies of evil communications among men, which nothing will prevent (like canisters for tea) but taking to us the whole armour of God. I have put the tea into a canister, and am told it

will recover its original flavour, as the pious soul which hath received some ill impressions from vicious or vain companions will, by retiring from the world, by communing with his own heart, by heavenly meditation and fervent prayer, recover his spiritual ardour." This was a sort of prose Christmas Carol; and when we remember that good Master Williams only canistered the tea that it might tend the more to his own sensual enjoyment, we find the morality to be as rickety as that in any of the rather obscure carols of older times.

In the "mixtures" of the old Carol we find some Macaronic, others grotesque. For example, here are some specimens of both:—

In a manger of an ass
Jesus lay and lulled was,
Hard pains for to pass,
Pro peccato hominis.

Another commences the narrative of the birth with—

Dieu vous garde braves Sieurs,
I tidings now you bring,
A Maid hath borne—

But this is preferable to the jaunty way of opening a detail of the Salutation by the tripping monosyllables—

Now el, el, el,—el, el, el, el, el,
Mary was gret by Gabriel.

In the Carol from which the above lines are taken the Archangel, who finds Mary rather sceptical, assures her in somewhat lumbering phrase, that—
To God unmighty no thing is.

In contrast with this cumbersome seriousness of the Archangel, we have a sample of flippancy in the lines—

Ah, my dear Son, said Mary, ah, my dear,
Kiss thy mother, Jesus, with a laughing cheer.

There is even less of reverential feeling in the Carol in which the Saviour, seated in the sky, recounts the story of the Redemption, in the following lively fashion:—

To-morrow shall be my dancing day,
Then down to Hell I took my way,
For my true love's deliver—ance,
And rose again on the third day,
Up to my true love and the dance.

It is a singular fact, that in none of the Carols, although Mary is called "meek and mild," is she found to be as thus described. The authors seem to have been unequal to comprehend or portray her who was "blessed among women." She is commonly rather pert, and of a rather lagging faith. Witness what is here said of her in a Carol which Gabriel opens with a *nonchalant* announcement of the great mystery of which she was about to be the instrument:—

Mary anon looked him upon,
And said, "Sir, what are ye?
I marvel much at these tidings
Which thou hast brought to me.
Married I am unto an old man,
As the lot fell unto me,
Therefore, I pray, depart away,
For I stand in doubt of thee."

This assertion of doubt, tacked on to a request that Gabriel would be so obliging as to leave the house, may serve to show how ignobly low were the views of the author, and how ignorant, or unappreciative, he must have been of the details, in all their simple and solemn beauty, in the Scriptures.

But throughout the earlier Carols, if Mary be represented in such a way as now, at least, to raise a sigh, Joseph is depicted with almost farcical extravagance. He is slow, very slow, to comprehend anything. He is alternately disbelieving or angry; he is ever perplexed, and is never at all clear in his mind as to the reality of anything about him. With such scenes of a "Holy Family" as are depicted in these productions, we can only wonder that the spectators, or audience rather, ever preserved any religious feeling at all. We may cite, as an instance, the Carol beginning

Joseph was an old man,
And an old man was he
When he wedded Mary
In the land of Galilee.

They walk through an orchard full of cherries and berries "as red as any blood." As they wend along, Joseph moody, and the Virgin rather exacting, she requires him to pluck her some cherries, and adds a reason why, which hurries Joseph into the commission of considerable incivility, and very

coarse words,—which are only natural, because the pair are represented by inefficient artists as ordinary mortals. Joseph proceeds to state the grounds of such wonder; he uses such plain language as a modern author of the coarsest of street ballads could not venture to print, nor the boldest of singers to utter in any society in which a sense of decency was left. The words, however, serve to prove that there was a time when plainness was not an outrage against modesty.

There are some other perplexities of Joseph which are more easy of treatment here. The slowness of his belief is thus shadowed forth:—

Nothing, my spouse,
Is in the house
Unto my pay.
My son, a King
That made all things,
Lieth in hay!

We are repeatedly told that so bewildered was he Out of his house he thought for to thrust His own true love, his dearest dear.

The following exhibits him in more amiable mood, but still troubled. From the liveliness of the tune, the Carol from which this is extracted was probably a favourite; but see with what little dignity mortal hand can contrive to raise a structure, even when it is provided with good materials:—

Their kindred accounted they were come too soon;
Too late, said the innkeeper, here is no room.
Among stranger and kinsfolk cold welcome they find.
From the rich to the poor they are mostly unkind.

Good Joseph was troubled, for, as he remarks,
He could get no house-room, who houses could frame;
but with humility of position he was content,—

For the minds of the just with their fortunes agree.

These tags of moral are occasionally appended to the tail of the narrative; and in most cases there is a very healthy warning, to the effect that Faith will prove of small value without Works. For example, one Carol-writer, more plainly than elegantly says:—

If we truly do believe,
And do the thing that's right,
Then by his merits, we at last
Shall live in Heaven bright.

Indeed, in the above it may be considered that Works are put above Faith; and in one Carol we meet with a writer who seems to be in some little doubt himself; for, after saying—

Mark this song, for it is true,

he hastens to save his own responsibility, by adding—

For it is true, as clerics tell,
and he pins on to this the undoubted fact, that
In old times strange things came to pass.

In the once popular Carol, called 'The Holy Well,' we have a startling instance of the liberty taken with Scripture History, and of the imaginative powers of an inventive author who dares not even plead tradition for his authority. Thus runs the religious romance:—

As it fell out one May morning,
And upon one bright holiday,
Sweet Jesus ask'd of his dear Mother,
If he might go to play.

To this request assent is reluctantly given, with the maternal caution—

—Let me hear no complaint
At night, when you come home.

By the side of a well are collected joyous groups,
whom the son of Mary invites to play:—

But they made answer to him, No!
They were lords' and ladies' sons;
And he, the meanest of them all,
Was but a maiden's child,
Born in an ox's stall.

How little the metrical romancer comprehended the character of the Mother of Mercy may be seen in her comment on the complaint made by the rejected Child on his return home:—

Sweet Jesus, go down to yonder town,
As far as the Holy Well,
And take away these sinful souls,
And dip them deep in Hell!

Against this maternal command, remonstrance and argument are employed,—the end of which is, that they who have so grievously offended meet with mercy at the hands of him whom they despised. That absurd stories like the above were not composed (as we might suppose) by ignorant men, for the edification of the ignorant, we have a proof in

the well-known work by Bonaventura, on the Life of Christ. In this elaborate production the author gravely asserts, that Mary supported herself in Egypt by following the vocation of a dress-maker, and that her son was to be seen any evening carrying the work home to the houses of the Egyptian ladies by whom his mother was employed. Such legends abound; they are as numerous as the portraits of the Virgin herself, of which no less than 8,000 were collected by one monk for his monastery of Valombrosa,—in the library of which establishment they were deposited for the gratification of the curious.

While some of our old Carol writers thus indulged in a rhyming romance of history, the French authors took up the same sacred subjects in the spirit of the gay song writers of the "Caveau." They assemble a band, strike up music, dance till they are weary, drink till they are blind, and then chant forth such staves as the following, the last of which appears to have been written to suit the tipsy utterance of the pious and well-soaked caroller:—

Gullo, prends ton tambourin,
Toi prends ta fute, Robin,
C'était la mode autrefois,
De louer le Roi des Rois,
Au son de ces instrumens,
Turelurelu, Patatapatan!

Ce bon père putatif
De Jésus mon maître,
Que le pasteur le plus chétif
Desirait connaître;
D'un air obligeant et doux
Recevait les dons de tous,
Sans ce, ce, ce, ce,
Sans ce, ce, ce, ce,
Sans ce, ce, sans ce, ce,
Sans cérémonie!

—Carols in this style were not so common in England as in France. Our old authors rather preferred to advance little matters of doctrine, although the Bacchanalian style was not neglected, particularly in the Wassail Carols; and, indeed, in others, such as that "to the tune of Baw lu lalaw." One writer takes a Calvinistic view of things and saves all the Innocents by Predestination.—

In cradles they lay and laught,
And never thought ill,
But God himself hath them elect,
Hath them elect in Heav'n to dwell.

Another utters a dogmatic assertion which would not be indorsed by Origen or Professor Maurice.—

Eleven with Christ in Heaven do dwell,
The twelfth for ever burns in hell!

A third seems somewhat undecided, but he, ultimately, concludes his carol with the comforting assurance that

God hath prepared for us all
A resting-place,—in general;

—and a fourth, in pleasing contrast with the *Turdurelu* and hiccuping school of Carol writers, denounces many prevalent vices, adding—

For there are things that will defile
Your Christian liberty.
Feed well the hungry, clothe the poor,
And such as stand in need,
This is the way to celebrate
A true Christmas, indeed.

The roysterers, however, had their Carols which authorized the "sins they were inclined to." They did honour to St. Stephen, by roaring in chorus, at the serving up of the boar's head,—for was not St. Stephen "a clerke in King Herowde's hall"?—and was he not carrying the boar's head from the royal kitchen to the kingly table, when he caught sight of the star of Bethlehem, dropped the dish, deserted the monarch's service, and followed a new master? If the caroller's authority be not accepted on this subject, who will dispute the assertion of another of these Christmas minstrels, who declares that

A boar is a sovereign beast,
which defies contradiction? The boar's head, indeed, was in itself as the fullness of a feast, as may be seen in the lines—

Let the boar's head and mustard
Stand for pig, goose, and custard,
And so you are welcome all!

—But it was not accepted as a substitute for the tankard also. "Let us make," says another songster,—

—let us make
Joy-sops with the cake;
And let not a man then be seen here,
Who unurged will not drink
From the base to the brink
A health to the King and the Queen here!

Then came a time when Christmas King and Queen were "put down" with the actual sovereigns, and then

—chimnies did for ever weep
For want of warmth; and stomachs keep
With noise, the servants' eyes from sleep.

With the restoration of royalty, Christmas recovered his full honours, and Carols rang a carillon to invite to jollity. Here is a sample of the spirit let loose.—

A long time together he hath been forgot,
They scarce could afford for to hang on the pot.
Such misery smeking in England hath been,
As by our forefathers ne'er us'd to be seen,
But now he's returned, you shall have in brief,
Plum pudding, goose, capon, mince pier, and roast beef.

—This last line may be cited against those who maintain that mince pies came in with the House of Hanover. Plum-broth *did*, and of that execrable composition George the Fourth was as fond as Lord Eldon of liver and bacon.

Before concluding this gossip on Carols, we may refer to a not commonly-known Christmas incident connected with Russia. Formerly, in that country, there was a ceremony called "Slawens." It consisted of a sledge procession which took place between Christmas and the New Year, in which the clergy, splendidly attended, stopped at certain houses, sang a *Te Deum laudamus*, or an occasional carol, and received in return rich donations from those who wished to be considered peculiarly orthodox Christians. Peter the Great once witnessed this procession, and was so edified by the amount of the contributions, that he relieved the clergy of all further trouble by a simple process. He placed himself at the head of the sledges and the church, led the splendid train, sang his own Carols, and pocketed the contributions of the loyal and the faithful with the ecstasy of a man who has discovered a new sensation combining profit with pleasure.

TOMB OF OUR SAVIOUR.

20, Langham Place, Dec. 10.

In your review of the new volume of Dr. Robinson's 'Biblical Researches' on the 1st of last month, you reproved me rather sharply for what I wrote to the *Times* with regard to his ignoring the labours of the late Mr. Catherwood.

Since that time I have looked more carefully into the matter, and find it to be much worse than I then suspected; but as his object in ignoring Catherwood seems to be principally for the sake of upsetting my theories, perhaps you will allow me a little space to explain why I do not think he has refuted these so completely as he supposes.

To make my remarks intelligible, it may be necessary to recapitulate that in 1847 I published a work, the principal argument of which was based upon the drawings of Messrs. Catherwood and Arundale, which, if they were to be depended upon, proved incontestably that the building now called the Mosque of Omar was as certainly of the age of Constantine as Henry the Seventh's Chapel is of the age of the monarch whose name it bears; and I brought forward besides a mass of evidence, both historical and topographical, which, as far as I could then, or can now, judge, proved my whole case beyond all shadow of doubt.

This book has been pooh-poohed, sneered at, abused, and misrepresented,—but its arguments have never yet been grappled with; and I have been content to leave the question alone, feeling convinced that at a future day some one would arise able to appreciate the reasoning, and candid enough to admit the truth when seen. In this hope I have hitherto been disappointed, and in no instance more so than in the present.

As soon as the work was published I sent a copy to Dr. Robinson, who in reply to my letter which accompanied it, assured me he would read it with attention, and give me a candid opinion on its merits. When I saw him afterwards on his way to the East, he personally repeated these assurances. The result is, that in his new volume he never once alludes to the main argument, but dis-

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misses the whole work in less than half a page (see p. 263), with a sneer, and a flippant reference to two passages in two authors, which he thinks sufficient to settle the whole question as far as I am concerned.

Allow me, therefore, to explain what these two passages are. The first is from the anonymous pilgrim who from Bordeaux is said to have visited the Holy Land about the year 333. After describing the palace of David on Sion, he says: "Inde ut eas foris murum de Sione euntibus ad Portam Neapolitanam, ad partem dextram deorsum in valle sunt parietes ubi domus fuit, sive palatium Pontii Pilati. A sinistra autem parte est Monticulus Golgotha, ubi Dominus crucifixus est." Ibidem modo jussu Constantini, Basilica facta est," &c. Dr. Robinson translates this omitting the all-important words "foris murum," outside the wall, and assuming that the "Porta Neapolitana" "can only be the present Damascus Gate," he makes the pilgrim pass through the middle of the city from the one place to the other, in which case he would have the present sepulchre on his left, and might have the house of Pilate on his right.

Taking the text, however, as it stands, the Pilgrim could not have turned to the right when he went out of the Sion gate or passed round the wall by the Citadel and the Jaffa gate; first because there is no route in that direction, and because then the sepulchre and the house of Pilate, wherever situated, must have been both on his right hand. On the contrary, he must have turned to his left, as any one would naturally do, and passing along the brow of Sion he would have the house of Pilate "down in the valley" on his right, where the traditions of the Middle Ages generally placed it. After this, whether he went to the Golden Gateway (which is, I believe, the one he calls Porta Neapolitana) or to the Damascus Gate, as Dr. Robinson insists, he would have had Golgotha on his left, and passed within a stone's throw of the buildings of Constantine if they were where I have placed them; and I defy Dr. Robinson or any one else to translate the passage fairly and make sense of it, unless he adopts literally and entirely the views I have promulgated.

The other quotation from Eusebius is even more easily disposed of. It is simply this:—after describing the Tomb, the Basilica, the Court, and lastly the Propylæa, he says, *μὲθ' ἧς ἐστὶν ἀντὶ τῆς πόλεως ἡ ἀρχαία ἀγορὰ*, which, notwithstanding the absence of any article, Dr. Robinson translates by saying that the Propylæa "extended on the east of the Basilica to the midst of the street of the market"; and goes on, begging the question, to say, "which can be referred to nothing but the present street of the Bazaars." No published translation that I have access to—not even the note in Valesius to which Dr. Robinson refers—and no Greek scholar I have consulted bears out this translation. The assertion in the text is simply that, in front of the Propylæa was "a broad market-place." Whether there was or not does not seem to me to be of the smallest possible consequence to the argument, but the following reasons will serve to show what we should expect even in reasoning *a priori*, without referring to the assertion of Eusebius at all.—

1st. No Pagan Basilica in Ancient Rome was without its forum or market-place; and as the early Christian Basilicas were literal copies in every detail and arrangement of their secular prototypes, it is extremely improbable that this feature would be omitted in this instance.

2nd. The word *forum*, as we learn from Festus and Cicero, was derived from "foris," an open space in front of the doors of temples.

3rd. The most perfect tomb of that age is that which this same Constantine erected for his daughter Constantina (now the Baptistery of St. Agnese). It has a broad agora, or forum, in front of it, which has long been a puzzle to antiquaries, and the use of which can only be explained by this custom and by the words of Eusebius.

4th. Every place of pilgrimage in the East has such a market-place in front of its principal entrance, and so have three-fourths of the basilicas of modern Europe. Its existence in this instance, therefore, was almost a matter of course, and cer-

tainly no argument against my views can be founded on its presence.

In the same description by Eusebius another passage occurs, which Dr. Robinson passes by, though perfectly aware of its existence. It is to this effect:—"Accordingly, on the very spot which witnessed the Saviour's sufferings, a New Jerusalem was constructed over against the one so celebrated of old, which, since the foul stain of guilt brought on it by the murder of the Lord, had experienced the last extremity of desolation. It was opposite this city that the Emperor began to rear a monument of Our Saviour's victory over death with rich and lavish magnificence." This, coupled with the expression of Josephus, that "the city lay over against the Temple like a theatre," and the known and acknowledged features of the place, should alone be sufficient to decide the case in my favour.

On the other hand, the grand argument of Dr. Robinson's book, and that on which his popularity and fame rests, is his exhaustive proof that the present Church of the Holy Sepulchre is and always was inside the old City of Jerusalem, and consequently could never be said to be "over against" or "opposite" to it—words which are strictly applicable to the Mosque of Omar, standing as it does over against the town. Yet all this the Doctor forgets when trying to upset an opponent, apparently imagining that no one will give himself the trouble to consult the authorities, but take his word for it that Mr. Fergusson's theories are scarce worthy the slight allusion he condescends to bestow on them.

On some future occasion I may enter more fully into this subject, but in the mean time it cannot but be considered eminently satisfactory to me and to my "followers," that all that an advocate so able and so deeply interested in the matter as Dr. Robinson can urge against us, is the quotation of two insignificant passages; in one of which he is obliged to omit the context, and both of which he is forced to mistranslate to make them even moderately agree with his preconceived views.

It is true that this is as much as any one else has been able to bring against my views; but while this is the case the acknowledgment of the truth cannot be far off; and unless some bolder and better informed man than has yet appeared on the stage comes forward with some more pertinent reasoning on the subject, I feel no doubt but that in a very short time it will be generally acknowledged, that the building now called the Mosque of Omar is the identical church which Constantine the Great caused to be erected over the Tomb of Our Saviour at Jerusalem. JAS. FERGUSSON.

OUR WEEKLY GOSSIP.

MANY a literary home has been made brighter this Christmas time by the noble sympathy of John Kenyon, the poet, whose death we recently announced. The poet was rich as he was genial. Scarcely a man or woman distinguished in the world of letters with which he was familiar has passed unremembered in his will; and some poets and children of poets are endowed with a princely munificence. Among those who have shared most liberally in this harvest of goodwill, we are happy to hear that Mr. and Mrs. Browning receive 10,000*l.*, Mr. Procter (Barry Cornwall), 6,000*l.*, and Dr. Southey a very handsome sum, we think, 8,000*l.* We hear that there are about eighty legatees,—many of them the old literary friends of the deceased poet.

Lord Palmerston lately granted to Mrs. Laurie—the widow of the author of the well-known work on Foreign Exchanges and other subjects connected with commerce—100*l.* from the Royal Bounty Fund.

Mr. Yarrell's collections of British fishes and the specimens illustrative of his papers in the Linnean Society, were secured by the Trustees of the British Museum at the sale of Mr. Yarrell's effects.

Dr. Livingston's reception in London has been all that his best friends could have desired. His personal appearance—his short and weighty style of speaking—have brightened the interest felt in his extraordinary career. We do not report the sayings

and doings of the past week, simply because we have been a few months before the reporters, and have laid at our reader's service from time to time all the essential facts developed through Dr. Livingston's enterprise. One point, however, had not been dwelt on in the previously printed notices of Dr. Livingston's labours—his report on the condition of women in Central Africa. According to his showing, the "grey mare is the better horse" in Africa, and the poor husband is a pensioner on the bounty, and the victim of the caprices of his five or six wives, who, when they choose to "strike" against him, can reduce him to a plight of which British husbands have no conception. Yet Dr. Livingston bears testimony to the fact, that husbands, wives, and children live happily together, and are all to be found at work in the same garden or farm. The Missionary, we understand, proposes to return almost immediately to the scenes of his Christian labours.

Manchester hopes to be honoured next year with two royal visits. Prince Albert, we understand, will open the Exhibition of National Art-Treasures in person; domestic reasons, of a tender and interesting character, may prevent Her Majesty leaving London so early in the year, but a visit to Manchester sooner or later is confidently expected. Should the Queen be unable to move northwards in May, Manchester has a chance of receiving two royal visits in one year.

Education can now boast its charter of six points. The Packington coalition with Manchester has taken form; the Church shaking hands with Dissent, over the reconciliation of opinion. Henceforth we have a new party in the State, with Manchester for its headquarters, Sir John Packington for its orator, and the six bases here laid down as its principles:—
"1. That a rate for education is desirable. 2. That all schools deriving aid from the rate shall be subject to inspection, but such inspection as is paid for out of the rate shall not extend to the religious instruction. 3. That all schools shall be entitled to aid out of the rate, provided the instruction, other than religious, shall come up to a required standard, and that no child shall be excluded on religious ground. 4. That distinctive religious formularies, where taught, shall be taught at some hour, to be specified by the managers of the school, in each case, in order to facilitate the withdrawal of those children whose parents or guardians may object to their instruction in such distinctive religious formularies. 5. That there be no interference with the management or instruction of schools, other than may be needed to carry out the principles of the foregoing resolutions. 6. That the education rate be administered by local authorities, to be specially elected by and out of the rate-payers for the purpose."

Lord Wrottesley has appointed General Sabine, the Dean of Ely, Mr. W. R. Grove, Dr. Miller, Admiral Sir James Ross, and Admiral Smyth, Vice-Presidents of the Royal Society.

The Trustees of the British Museum purpose to appoint a Swiney Lecturer on Geology in May next year. The office will be held for five years, the salary is 144*l.* a year.

The Rev. A. P. Stanley has been elected to the Regius chair of Ecclesiastical History at Oxford.

The following letters, illustrative of the practice of book solicitation, have been placed in our hands for public use:—

"Fleet Street, Dec. 17.

"Some time since we had occasion to draw the attention of authors and publishers to the proceedings of a (so-called) John E. Eardley Wilmot, and since then of a Mr. Toogood: we trust with some effect. We would now direct their notice to Dr. Brier, M.D., V.D.M., F.R.A.S., who has favoured one of our authors with an application, of which the inclosed is a copy, for a copy of his work. The application is accompanied by the inclosed printed papers, upon which you will probably form your opinion. We must ourselves admit we have not, in a personal interview which we had with the 'Doctor' at his lodgings, adopted a very conclusive one that he is what he styles himself, a reviewer of books for the Irish and English journals, and therefore we have recommended our author in

question not to send his book to Dr. Brier.—We are, &c.,
HENRY BUTTERWORTH & Co."

114, Half Paved Court, Salisbury Square, Dorset Street, near the Temple, Dec. 10.

Dr. Brier presents his compliments to Mr. —, and respectfully informs him that, if it meets with his approbation, his (Dr. B.) will have much pleasure in reviewing his work on — in the English and Irish journals he weekly contributes to gratuitously on the receipt of a copy to peruse for that specific purpose. In the Irish journal, he can give an elaborate review, from one to two columns in extent; and, if the subject admits, as he has every reason to suppose it will, and more especially from the interest in banking affairs prevalent in the public mind during the present year, from certain circumstances Mr. — is well acquainted with, he can continue the subject for two, three, or even four consecutive weeks, as was the case with Dr. B.'s review of Mr. Bohn's edition of Walton and Cotton's 'Angler,' as Dr. B. will be happy to show Mr. — his volume of newspaper articles, &c., he has written during the present year. He prefixes his name as the author of his reviews; and is, of course, responsible for the opinions he publishes. Dr. Brier hopes he gives no offence in very humbly soliciting Mr. — to benevolently condescend and purchase his little work named in the inclosed prospectus, price 2s. 6d., for which Christian kindness he will feel most grateful and thankful. Twice since Jane he has been on the verge of death, from two almost fatal attacks of gastralgia, accompanied with incessant vomiting and intense agony. In one instance it continued (i. e., the vomiting) for seven-and-a-half hours, and the second eighteen-and-a-half hours, causing dreadful prostration and danger. This, with the inability to procure constant literary and other employment, and with his wife's recent illness, of eight weeks' duration, from hepatitis, originally contracted in the Holy Land, China, and India, have caused them to suffer acute pecuniary difficulties. Therefore, under these afflictions, Mr. —'s generous patronage will be most gratefully appreciated, and, trifling as is the price of his little book, truly acceptable. If Mr. — favours him with the perusal of his book on —, he will read and write the review instantly, and send it over to Ireland for insertion. The favour of an early reply is very humbly solicited.

—The printed papers sent with the above text are in the same style. We express no opinion on the subject. We leave the statements to speak for themselves.

A union of photographers and their friends took place on Wednesday evening, by invitation of the President and Council of the Photographic Society at King's College. The company was large, and the specimens of a very beautiful art were numerous and attractive.

Mr. Twyford has arrived at Assouan, with the flotilla of boats for ascending the White Nile; but in consequence of the severity of the season M. L'Escarade de Lauture proposes to winter at that point, and ascend the river on the approach of spring.

Owing to their short stay in England, and their numerous engagements, Capt. Hartstein and his officers have expressed their regret at being unable to accept the dinner offered by the President and Members of the Royal Geographical Society.

M. de Salvandy, a worthy French man of letters, who was for many years an Academician, and Minister of Public Instruction, under the reign of Louis Philippe, has died within the course of the week at Graveson, in Normandy, aged sixty-one. "Only a very short time before his death," says a contemporary, "M. Salvandy corrected with a firm hand the proofs of a new edition of one of his works."—Local papers announce the death of Mr. David Dyson, of Manchester,—one of a class of naturalists for which that district of England has become remarkable.

At the last meeting of the Paris Academy of Sciences, a letter was read from M. Capanema, of the Engineers, dated Rio Janeiro, October 14, announcing that the Brazilian Government had made the necessary preliminary arrangements for a scientific Expedition into the interior of the country. The Expedition will be divided into five sections—Zoology, Botany, Mineralogy and Geology, Physical Astronomy, and Ethnography. M. Capanema, who acted as Commissioner for Brazil at the Great Exhibition of 1851, will accompany the Expedition, which will, in the first instance, explore the provinces of Ceara, Piahy, and Goyaz, which are very little known. M. Capanema adds, that the Emperor of Brazil takes great interest in the proposed Expedition,—and that it will start in eight or ten months.

The literary circle of Munich continues to give pleasing marks of its activity. Herr Emanuel von Gabel has published a new volume of poems, and Baron Adolf Friedrich von Schack, the translator of Firdusi, presents us with an elegant little book,

'Stimmen vom Ganges,' not so much a translation as a free poetical reproduction of several Indian legends, taken from the Bhagavata Purana, the Vishnu Purana, the Ramayana, and other sources.

Count Constantin Wickenburg, formerly Governor of Styria, intends to erect a monument to his friend, the late Baron von Hammer-Purgstall. It is to be a colossal bust of the celebrated *avant* (four feet high on a pedestal of eight feet in height), and will find its place, when finished, in the park of the little watering-place of Gleichenberg. The artist, to be intrusted with the execution of this work of Art, is Herr Johann Meixner, of Vienna, whose relieves in the Basilica of Gran (highly praised by Overbeck), as well as his bust of Dr. Franz Liszt, have made him a name.

Another hasty dip into Mr. Lemon's unpublished 'Calendar of the State Papers, 1547-1580,' has produced some further results, which may interest our readers. "No scandal about Queen Elizabeth, I hope," is the exclamation, but not the feeling, of every one who approaches the documents of her period. We turn to them, not with apprehension lest there may be some scandal, but with instinctive, hopeful eagerness, that, if there be, we may discover it. We long to find something which will explain what many people think to have been the ambiguous relations in which the great Queen lived with the handsome courtiers who flattered about her presence-chamber. Happy was Sir Harris Nicolas when he dragged forth from the repository to which Mr. Lemon's book relates those passionate appeals by Hatton—letters which display the impulsive ardour of the lover rather than the submissive and respectful courtesy of the mere official servant. From the same papers Sir Harris Nicolas brought to light the fact that the Queen distinguished her dancing Chancellor by the title of "Lids." Mr. Lemon's book exhibits something of the same kind in the case of Leicester. Mr. Lemon tells us that in Leicester's letters to Elizabeth he "used the symbol 'o o' in the same manner as Hatton used the word 'Lids,' or 'Lyddes.'" Now, what is the meaning of "o o"? We can imagine, in a hazy way, some possible sense in "Lids." The Queen had evidently a faculty, not very uncommon,—and when under the direction of a friendly spirit, very promotive of kindness,—for discovering and applying to those about her apt descriptive epithets, which passed between herself and the persons so designated as terms of friendly familiarity. Probably everybody at Court received from her some such name. Essex was her "Robin Redbreast," Blount her "Kitchen Maid," Burghley her "Spirit." Hatton's designation was "Lids." Every one of those names had its meaning. It might be as far removed from its source as Mango Bay from Jeremiah King, and its descent as difficult to be traced, but in every case it existed. "Lids," for example, indicated some peculiarity in the eye-lids of Hatton which had been a subject of observation on the part of his royal mistress; but what was meant by "o o"? To endeavour to find out, we turned to the letters alluded to by Mr. Lemon, and will lay them before our readers.—The first, which Mr. Lemon dates the 4th of September, 1575, runs thus—altering only the old orthography when not necessary to be preserved:—

"I most humbly thank my most gracious lady for her great comfort showed toward her absent o o, by the testimony of her own sweet hand, which never yieldeth less joy than greatest contentment, both to body and mind. And, as it is not possible hereby to express the least part of those comforts it brings, so do I now haste me to be a further partaker of those greater joys (the only upholder of life and all, which is your blessed presence. And, therefore, will forbear here for this time to trouble further your majesty with any other matter, mine own attendance upon you being now so near, only I will continue my wonted prayers for your majesty's most happy and long life here to remain over us. From Woodstock this Sunday night.—Your majesty's most faithful and most bounden o o.—[In this instance the line over the 'o' is a curved line close on the top of the letter.] R. LEYCESTER."

"To the Queen's most excellent majesty."
—The other letter, which is assigned (with a *quære*) to the 6th of September, 1575, is as follows,—it being added as a note that "Queen Elizabeth was at Woodstock on the 11th of September, 1575."—

"Under the safe warrant of mine old protection (my gracious Q.)—[o o is inserted in the body of the 'Q.']—

I have presumed to send in this bold sort, longing oft and always to hear of that, which is my continual prayer, for you to enjoy. Then, having done my chiefest errand that this poor exile time can yield, my hope is shortly to return again to the wonted place of comfort, our heaven in earth, and the witness of your good blessed state, being the joy and life of us all. In the mean time it may please your majesty to hear of these pleasant parts, where I am to survey my charge against your coming, which so showeth itself in hope of your presence, as it hath prevented common seasons to serve it the sooner. And surely, if you could hear the voices of them severally, as I see them all generally speak for themselves, it were not possible for your majesty to deny their petition; and, though they cannot promise to princes great or rich rewards, yet that they retain for your majesty is a treasure more worth than greater wealth, which is a pleasant, sweet, wholesome air, with all pleasures and commodities of the earth, being the chiefest means for perfect health. That is the thing they promise to you, and that is the thing that above all other, with long life, I wish your moode. It is the beginning and ending with me, and I never cease to pray to our good God, long and happily to make you reign here over us. Amen. Thus I most humbly take my leave. This Twesday morning—Your majesty's most humble and most bound, R. LEYCESTER."

"To the Queen's most excellent majesty."
—What affected stuff is this! When stirred by real feeling, Leicester could write strong, simple, admirable English. But how constrained, how poor, how totally devoid of imagination or reality are these involved and awkward sentences! Passion is out of the question. He was evidently writing in fetters. The majesty of Elizabeth, or the shade of poor deserted Amy, sate heavily upon his pen. Here are six examples of the use of the symbolic "o's." On two occasions they occur alone, after descriptive adjectives:—the word they represent may therefore be safely inferred to be a substantive. But they also occur as parts of the words "moost," "majesty," and, perhaps of "Queen." If the first of two of those words be spelt in the way in which Leicester has written them in other parts of these letters, the whole three would stand, "moost," "maiestye," and "Queen." In the "moost" the writer may merely have taken advantage of the occurrence of the letters "oo," and have playfully converted them into the symbolic characters; or under the "moost," with the addition of the marks above the "oos," may have been hidden an allusion to some affected pronunciation, which converted the "moost" into "maiest." In the other two words, we find the symbolic "o's" are equivalents for "aies" and "een," or, as we should spell them, "eyes" and "eyen" or "een." If this be so, we have the meaning of Leicester's symbol, and "Eyes" may be added to the list of Elizabeth's nicknames, as that of the man who, although heartless himself, approached her heart as nearly as any one.—We must reserve a few lines on another subject from the same volume for next week.

Mr. W. S. WOODIN'S OLIO OF ODDITIES, with new Costumes and various Novelties, vocal and characteristic, will be given in the POLYGRAPHIC HALL, King William Street, Church Lane, Friday, December 25. First Morning Performance on Saturday, December 27, at Three. Private Boxes and Seats may be secured, without extra charge, at the Box Office. The Polygraphic Hall is being entirely redecorated.

ROYAL POLYTECHNIC.—PATRON, H.R.H. PRINCE ALBERT.—This Institution has for eighteen years continued to instruct and amuse the public.—The Christmas Lectures and Entertainments provided this year are on the most liberal scale. 1st. Entire New LECTURE by J. H. PEPPER, Esq., 'ON OPTICAL ILLUSIONS,' illustrated with all the apparatus for which this Institution is justly celebrated, every Tuesday and Friday, at Three and Eight. 2nd. The Lecture by J. H. PEPPER, Esq., 'ON FIREWORKS,' every Wednesday, at a Quarter-past Four and a Quarter-past Nine, with increased Illustrations by Mr. DABRY, and in the Evening, Exhibition of 'THE BRITISH BOUQUET,' displaying magnificent Fireworks the Portraits of Her Majesty, Queen Victoria, and the Royal Family.

3rd. EXHIBITION of an INGENUOUS JUVENILE MECHANICAL MODEL THEATRE, duplicating every scene movement, with novel machinery invented by Mr. FARR, who will illustrate his new system with the Drama of 'ONE O'CLOCK, OR THE KNIGHT AND THE WOOD DEMON,' accompanied with the whole of the original music by the Misses GARTHELL; also the GHOST SCENE from 'THE CORSIAN BROTHERS,' and the MECHANISM of the RISING of the GHOST. Daily at Half-past Two and Half-past Seven. 4th. Mr. LEONARDI will exhibit his astonishing CONJURING TRICKS and COMIC DELUSIONS, every Monday, Thursday, and Saturday, at Three and Eight.

5th. An entirely new and beautiful Series of Views by Mr. CLARK, illustrating 'THE TRAVELLER'S PORTFOLIO,' or Visits to Many Lands. Daily—see Programme. 6th. ORNAMENTAL CHRISTMAS TREES, every Thursday Morning and Evening, of thousands of beautiful Ornaments, and hundreds of Mappin's Pocket-knives, from the GIANT CHRISTMAS TREE.

7th. A second and most costly Series of Dissolving Views, designed by Mr. NEWMAN, and chiefly executed by Mr. HARRIS, illustrating 'YE PITIFULL and DIVERTYNGE HISTORIES OF BLAW BEARD,' with an original humorous Description by LEICESTER BUCKINGHAM, Esq., late of the Panopticon.

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MONT BLANC—ARRANGEMENTS FOR CHRISTMAS:—Monday, Dec. 23, Evening, at 8; Tuesday, Dec. 23, Afternoon, at 3; Tuesday, Dec. 23, Evening, at 8; Wednesday, Dec. 24, Evening, at 8; Friday, Dec. 25, Afternoon, at 3; Friday, Dec. 25, Evening, at 8; Saturday, Dec. 27, Afternoon, at 3; Monday, Dec. 29, Afternoon, at 3; Monday, Dec. 29, Evening, at 8; Tuesday, Dec. 30, Afternoon, at 3; Tuesday, Dec. 30, Evening, at 8.

EGYPTIAN HALL, PICCADILLY.

DR. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN, for Gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations, illustrating every part of the Human Frame in Health and Disease, the Races of Men, &c. Lectures are delivered at 12, 2, 4, and half-past 7, by Dr. KAHN, F.R.C.S.; and at a Quarter past 8 p.m., by Dr. KAHN. Admission, One Shilling.—Catalogue, containing Lectures as delivered by Dr. Kahn, gratis.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—Dec. 3.—Col. Portlock, R.E., President, in the chair.—Dr. J. G. Croker, Dr. H. Bevan, the Rev. J. B. P. Dennis, the Rev. E. Duke, and Capt. P. D. Margesson, R.A., were elected Fellows.—'On the Volcanic Eruption of Mauna Loa, in 1855-6,' by F. A. Weld, Esq.—In a letter dated July 12, 1856, he communicated the information he had obtained respecting the late eruption in Hawaii, and gave a detailed account of its ascent of Kilauea and Mauna Loa, with observations on the craters and on the condition of the lava stream which had lately been ejected from a lateral opening on the latter mountain. Mr. Weld remarked also that a slight shock of earthquake had been felt on the Island of Maui, which is also of volcanic formation.—'On Volcanic Eruptions in Hawaii during the last sixteen years,' by the Rev. T. Coan.—'On the late Volcanic Eruption of Mauna Loa,' by Mr. Consul-General Miller.—'On the Occurrence of an Earthquake at Rhodes,' by Mr. Consul Campbell.—This communication referred to the severe shock of earthquake which was felt at the island of Rhodes on the 12th of October at about 3 o'clock a.m. It lasted for nearly two minutes, and was accompanied with great destruction of life and property. Its first motion was vertical, the second horizontal, and the third vertical. The shock was felt also in the adjacent islands of Halki, Scarpantos, Cassos, and Symi; also at Mar-marizza on the coast opposite.—'Additional Observations on the Geology of Bulgaria,' by Capt. Spratt. Having again visited the Bulgarian coast, Capt. Spratt has been enabled to confirm the observations on the freshwater deposits of the Dobrudja, which were read before the Society in June last.

ASIATIC.—Dec. 6.—Col. Sykes in the chair.—Wm. H. Fox Talbot, and Ashness Remington, Esqs., were elected Resident Members.—The Chairman announced to the Meeting that Mr. Norris had been provisionally nominated to be Secretary of the Society, on the retirement of Mr. Clarke, who had been elected Treasurer at the last Anniversary. The nomination would be, of course, subject to the approval of the general body of the Members at their next Annual Meeting.—The Secretary read a paper by Capt. Ormsby, 'On the Inscription so often repeated at Nimrud, known by the Name of the Standard Inscription,' containing a translation, as read by him, and some Notes upon the Gods of the Assyrians, and their correspondents in the Pantheon of Greece and Rome.—Prof. Dowson read a report upon 'A large Collection of MSS. relative to the Khonds,' the result of the investigations of the late Capt. Frye, which had been forwarded to the Society by the Court of Directors of the East India Company, for an opinion as to the advisability of publishing the whole, or any portion of them. In accordance with the wishes of the Council, Prof. Dowson had examined the documents, and found them to consist of—1. An unfinished Report and miscellaneous Notes on the history, traditions, manners and customs of the Khonds, from which an interesting paper might be compiled for the Society's Journal; 2. A Grammar of the Language, nearly complete; 3. Stories and Anecdotes in the Khond language, with a few grammatical analyses, intended to form, when complete, a Reading-book for learners; 4. Extensive materials for a Dictionary, Khond and English and English and Khond. Mr. Dowson gave it as his opinion, that it was very desirable that these copious materials should be carefully

digested and printed; as the only work that had come to his knowledge was a Grammar published in India, and not readily accessible. Capt. Frye had employed the Uriya character in his MSS., as the Khonds have no alphabet of their own; but Prof. Dowson thought the Roman character preferable. The Uriya is one of the most illegible and least known of the alphabets of India, and had nothing to recommend it but the fact of its being used by the people who are geographically nearest to the Khonds. The books would be much more accessible to Europeans in the Roman character; and that character would scarcely be more foreign to the uncivilized Khonds than the alphabet of their Uriya neighbours. The Chairman expressed his concurrence in the recommendations of the report, and his hope that the Court of Directors would provide for the publication of the papers. He would therefore propose that Prof. Dowson should prepare a scheme to be submitted to the Court.

SOCIETY OF ANTIQUARIES.—Dec. 11.—J. Hunter, Esq., V.P., in the chair.—Mr. J. Howard exhibited impressions of a seal appended to a grant from Matilda, relict of Simon Fraunceys, citizen of London, dated 33rd Edw. iij.—The Rev. J. P. Bartlett exhibited two bronze "celts" and a small spear-head, of known types, found in Ireland; also an object in terra-cotta, probably the neck of a bottle separated from the globose portion, found among the ruins of the Roman potteries in the New Forest, described in the 35th volume of the 'Archæologia.'—Mr. G. R. Corner read, 'Further observations on the Remains of an Anglo-Norman Building in the Parish of St. Olave, Southwark,' supposed to have been the hostelry of the Prior of Lewes, and 'Notices of 'Jesus House' in the same parish; with reference to papers in the 'Archæologia,' by Mr. Gage, and Mr. Charles E. Gwilt.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Dec. 10.—Dr. John Lee, V.P., in the chair.—Sir Benjamin Hall presented to the Association a copy of Mr. Mackenzie's work on the 'Architectural Antiquities of St. Stephen, Westminster,' executed, and only recently completed, at the expense of the Government, but commenced as early as 1843. Various other presents from Antiquarian and Archaeological Societies at home and abroad were laid upon the table.—Mr. Clarke exhibited a Roman Urn, lately found at Kettleborough; also a Calais Groat and a Woodbridge Token of 1667, found at Easton; a Penny of Edward the First, of London Mint, dug up at Framlingham; and a fine Silver Medal of Charles the First and his Queen, executed by Simon de Passe, in his collection.—Capt. Tupper exhibited the remains of a Roman Puculum found at Widoembe Cemetery, near Bath.—Mr. Charles Ainslie produced some curious examples of Ancient Glass, brought to light in London, said to have been found in Tower Street: two were unguentarii; another, a portion of a wine-jug; and a small bottle which exhibited tracings of painting, and belongs therefore to the Mediæval, rather than the Roman period.—Mr. Corner exhibited two fine Medallions in lead, of Italian workmanship of the sixteenth century: one a profile, to the left, of L. IVNIVS BRVTVS, with draped bust; the other LVC. AN. SENECA, with the name VANI beneath the shoulder. They were obtained from Rome.—Mr. Geo. Wright exhibited a Romano-Egyptian Lamp and some Coins, reported to have been found in an excavation in front of the White Tower at the Tower of London, in October last.—Mr. Ainslie also exhibited a variety of gold and silver Coins, said to have been found in London within a few months past. The earliest is a Gold British Coin, identical with that engraved in Ruding, Pl. 1. fig. 7. There were also Saxon Pennies of Edelred and Eadward, of which a list was directed to be made.—Mr. Wills exhibited an Iron Coffin of the sixteenth century, which had once been highly decorated with devices in gold upon a deep red field. The keyhole was in the centre of the lid, and led to the interior fastening. The lock had six bolts; the two next the hinges are fixtures, the others moved at the same instant by the key. Within the coffin was an oblong

square case of iron, evidently for the protection of some deed or important instrument.—Mr. Tress Beale exhibited three rubbings of Brasses in Gond-hurst Church, Kent, presenting the effigies of John de Bedjebury, 1424; Walter Culpeper and Agnes Roper his wife, 1462 and 1467; and Sir John Culpeper, son of Walter.—Mr. Beale also exhibited rubbings from Bodiam Church, Sussex, of the Bodiam family, upon which Mr. Planché made some remarks, and promised further information on the subject.—Mr. Syer Cuming read a paper 'On the Discovery of Celtic Crania in the Vicinity of London,' in which he referred to a variety of specimens in the Museum of the Royal College of Surgeons, Mr. Bateman's Museum, and in other collections, of much interest.—The Rev. Mr. Kell forwarded a paper 'On the Ancient Site of Southampton,' occasioned by the discovery of Bone Pits in St. Mary's Road, which served to strengthen the opinion expressed by Mr. Keale in the third volume of the 'Collectanea Antiqua.'—Mr. Kell also made some remarks on the nature of the Sculptured Stones at Clausentum, of which an account has been given in the Winchester Congress volume of the Association, and submitted some evidence to prove that they had been obtained from quarries in the Isle of Wight.

CHEMICAL.—Dec. 15.—Dr. Miller, President, in the chair.—Messrs. J. Horsley, J. H. Jones, C. Lowe, W. H. Perkins, and W. Wallace were elected Fellows.—Mr. A. G. Anderson read a paper, 'On the Saponification of Resin.' The author precipitated the resin acids from an aqueous solution of the saponified resin by means of dilute sulphuric acid. These resin acids when dried at 212° Fahr., contain 4 per cent. less carbon than does ordinary unsaponified resin.—Mr. L. Hutchings read a paper, 'On a Compound obtained by the Action of fuming Sulphuric Acid on Chloride of Phenyl.' This body is another member of the class of chlorhydro-bisacid acids described by Dr. Williamson. Dr. Odling showed that chromic, tungstic, and molybdic acids also yield analogous compounds.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 16.—Annual General Meeting.—G. P. Bidder, Esq., V.P., in the chair.—The Report of the Council for the past session was read.—The deceases of the Members during the year were announced to have been:—The Rev. Dr. Buckland, Honorary Member, Messrs. M. A. Borthwick, J. Bremner, J. Chisholm, S. Clegg, jun., C. Rammell, J. M. Rendel, T. H. Statham, F. Whishaw, and T. J. Woodhouse, Members; and Lieut. -Gen. D. M'Leod, Messrs. J. Beatty, T. Cubitt, D. M'Intosh, J. F. Miller, and E. Wilkins, Associates. The memoirs of these gentlemen were given in the appendix to the Report. The resignations of one Member and two Associates were announced, and it was stated that the effective increase (after deducting the deceases and resignations) during the year amounted to fourteen, whilst the total number on the books was 802 Members of all classes. The statement of the receipts and expenditure showed that there was a balance of upwards of 700l. in the hands of the Treasurer; and that the financial position was very satisfactory, so that not only would the current expenses be easily met, but a balance would remain to bring up any arrears of publication, or to provide for contingencies. After the reading of the Report, Telford Medals were presented to Messrs. J. Murray, J. M. Heppel, H. Robinson, C. R. Drysdale, and F. M. Kelley; and Council premiums of books to Messrs. J. Murray, G. Herbert, Evan Hopkins, J. W. Heinke, J. Baillie, and W. K. Hall.—The following gentlemen were elected to fill the several offices on the Council for the ensuing year:—R. Stephenson, M.P., President; G. P. Bidder, I. K. Brunel, J. Hawkshaw, and J. Locke, M.P., Vice-Presidents; W. G. Armstrong, J. Cubitt, J. E. Errington, J. Fowler, C. H. Gregory, T. Hawksley, J. R. McClean, J. Scott Russell, J. Whitworth, and N. Wood, Members; and R. W. Kennard and Sir Macdonald Stephenson, Associates.

at the Bottom of the Sea." The Burlesque Opening (written by William Brough, Author of "Perdita"; or, The Royal Milkmaid's "Prince Prettypot and the Bitterley" &c. &c.) followed upon the Ballet of "The Fishes," as produced at Her Majesty's Theatre; the Harlequinade founded upon Things in General. The New and Magnificent Scenery by Mr. F. Fenton, Mr. Tannett, and numerous Assistants. The Decorations, Properties, and Appointments, by Mr. F. Bradwell and assistants. The Costume, by Mrs. May and assistants. The Mechanical Changes and Effects by Mr. Simon. The Music composed, adapted, and arranged by Mr. W. H. Montgomery.

On Boxing Night, and on Saturday, December 27, the Historical Part of "WILLIAM TELL" will commence the performances.

NEW PUBLICATIONS.

Music to Goethe's Faust, Second Part—[Music, &c.] By Henri Hugh Pierson. (Schott & Co.)—This curious work might have value in Germany, provided that certain composers be openminded enough to see the extent of their own deformities when the same are adopted as fashions by their contemporaries. After a time no misdirection of talent can astound persons, be they ever so willing to wonder; but we question whether a more signal example of talent misdirected has ever been promoted to the honours of good paper and capital type than the elaborate production before us. It cannot be expected by the most resolute believer that the second part of Goethe's 'Faust' will be often presented on the stage. Perhaps its meaning and its morals might fail to be generally understood even more signally there than in the closet, unless we had at hand some lecturer in place of the antique Chorus—with his lantern ready for every dark corner, and his explanation of the nature and properties of the characters as they pass through the masque or take part in the action. Without stage presentation, however, there is no chance of any music to Goethe's second 'Faust' being intelligible. As if to complete the puzzle, Mr. Pierson's music, tried without reference to its significance, stands more in need of unriddling Sphinx than the extraordinary drama to which he has adapted it. Let it be stated that even those who most fail to catch the beauty of the second part of 'Faust' will the most readily concede that if mistake it be, it is a mistake of too much, not too little art; and imagine that the poet who had been turning, twisting, twining his visions in his brain (so Eckermann assures us) for year on year he put them on paper, may have been—"blinded by an excess of light,"—himself so intimate with every ease of the strange fantastic labyrinth as to overlook or to disregard the necessity of clues to the uninitiated. Such concession is the due of those who have attested their greatness by distinct and complete creations. No retrospect of the kind can avail Mr. Pierson. He has not written his 'Götze von Berlichingen,' his 'Werther,' his 'Egmont,' his first part of 'Faust.' He has created no *Mignon*, no *Mephistopheles*. He has nowhere shown acquaintance with or respect for what the masters in his art have done before him. We are not, in his case, tantalized by mystery so much as repelled by chaos. It is to be regretted that Mr. Pierson's discomfiture in the failure of his 'Jerusalem' should have been attended by no better result than the apparent hardening of him in every defect which caused that work so deservedly to die, in spite of the weight of private influence accumulated in the hope of forcing a life for it: since in this 'Faust' music as in 'Jerusalem,' we perceive traces of original and poetical ideas rendered valueless by extreme contempt of form and usage. Mr. Pierson seems unable to conduct a composition for three bars' length without some freak, some interruption, some crudity of modulation. Melody, as the word is understood in England, France and Italy, there is none, but occasional indications of grandeur, grace and pointed rhythm, and an obvious attempt to represent the text in sound. The whole produced is not music, and we are only glad that such works can find publishers if their exaggerated pretensions may strike those who will not face the mirror of truth in their own persons,—but who, by seeing their airs and graces caricatured by others, may be led to consider the nature and the tendency of that which they miscall art.

Reflections on Church Music, for the Consideration of Church-goers in general, by Carl Engel (Scheurmann & Co.), is a well-intentioned and temperate little essay, not marked by novelty,—pointing out, with some judgment, how devotion and musical art

may be conciliated without puritanical baldness or enthusiastic superstition. On the whole, it may be doubted whether church-music in England has ever been in a state of greater health than at the present time.

How to Play the Pianoforte: a Letter addressed by Madame de Barry to her Pupils and all Amateurs. (Baileur).—This pamphlet (possibly a pleasant) is as remarkable a two-shillings' worth in its way as the cheap editions of 'The Messiah' and 'The Creation' mentioned not long since. It consists of seven pages, printed in very large print, and containing such secrets as the following:—"To acquire a good touch much depends on the position of the hands"; or such questions and answers as these:—"What is to be done when 'r r' (*fortissimo*) occurs? Am I still to play softly?"—"Certainly not; but do not '*rit*' the notes. Grasp them firmly: press them."—"The idea of "*grasp*" the keys is new, we submit, and will hurt both fingers and pianos, unless the latter be very old, and injured to rough work.

We must close our notice of new publications for 1856 by announcing some songs:—“*O bring me my sickle*,” the music by Lovell Phillips,—“*Fear not, Briannia’s honour’s safe*,”—*Happy Moments*, “*I dreamed last night of thee*,” the music by Harry Derval (Letchford);—also, *The Rainy Day*, the music by Mina (Harvey).—*The Crimean Heroes’ Polka*, by Edward L. Hime (Harvey), is provided for the entertainment of those who desire to shuffle off the coil of this old year on the floor of the ball-room.

HANDEL'S 'MESSIAH.'—These are the 'Messiah' weeks, when our crowded audiences, reverential and intelligent in admiration, afford no bad testimonial to the strength of England's love for music. —In noticing the performance of the "sacred oratorio" at Exeter Hall, we are glad to record the restoration of the song, 'But who may abide,' to a *contralto*. The effect to be obtained by the continuance of the same narrator has been of late years lost, owing to public appetite for variety, and to Handel's own willingness, for the sake of expediency, to permit the substitution of one voice for another. Thus, the comforting song, 'O thou that tellest' (which, by the way, Miss Dolby takes too rapidly) gains if it be allotted to the voice that has delivered the previous menace. To proceed,—from the time when the *soprano* enters, after the 'Pastoral Symphony' (and what colour and poetry are introduced in those argentine treble tones!), the same voice should carry the act to its close, after the recitative,—first, by the jubilant 'Rejoice greatly,'—secondly, by the pastoral, 'He shall feed his flock': this coherence being broken by the modern admission of a *contralto* singer. Then, in the second act, we would permit the tenor who sings 'Thy rebuke hath broken his heart' to complete the scene by also singing 'But thou didst not leave his soul,'—all these arrangements being in accordance with Handel's original intentions. It is possible that some idea of the four Evangelists, such as was wrought out in a different form by Sebastian Bach, in his four settings of the 'Passions' Musik,' may, consciously or unconsciously, have been present in Handel's mind, imparting to his distribution of the songs a grandeur and a variety, a spirit and an equality, not to be found in any other oratorio? We know how, in the case of all great works, suggestion and speculation may be abused; but the above hints are simply a continuation of remarks on the pertinence, fullness and dignity of the songs of the 'Messiah,' whether studied by themselves or in reference to the entire oratorio.

Yesterday week's performance at Exeter Hall was instructive in another point of view. The complete failure of the lady who undertook the *soprano* part, was as painful an illustration of the cruelty of friendship as was ever witnessed. Having been on a former occasion promoted to duties to which she was unequal,—having been encouraged to fancy that she had succeeded by the kindness of local partiality, she must have been wonder-struck when, on presenting herself before a London audience in such high occupation, without screen or reason for being screened, the fact became clear

to herself that she stood in a place for which she is unfit. There is some of life's sharpest tragedy in the moment of such a discovery: and, in nine cases out of ten, it is caused not so much by vanity or arrogance on the part of the victim, as by injudicious good-nature in the bystander, and the popular notion that criticism, when it demands labour from the artist, is only so much malicious and depreciating personality. It is to be hoped that every one who sat by took the moral of the scene to heart. It was made pleasantly evident that one spectator had long ago got the moral of the scene *by heart*; since, without rehearsal or immediate preparation, Miss Louise Vinning, suddenly invited from among the audience, took the duty of *soprano*, for the second and third acts, with excellent credit to herself, proving modestly, but beyond dispute, that she is a thoroughly trained musician. Rarely has success been more unexpected or more complete. There is no saving the inefficient—there is no telling how or when those who are ready may be called for. Such chances may turn the current of a life, and beyond the reach of such chances no one stands.

At St. Martin's Hall, the *soprano* on Wednesday evening's performance was Miss Banks.

CONCERTS OF THE WEEK.—Among the concerts of the week have been the second *Amateur Concert* for the season,—*Miss Dolby's* last *Soirée*,—a concert given at Crosby Hall by *Miss Harriet Rothschild* and *Miss Le Dieu*,—and one given by *Mr. H. Leslie's Madrigal Choir*. This last has grown considerably in numbers,—and such very slight unsettlement as may be remarked in its performances is inevitable to growth, whether gradual or sudden. A pleasant harvest ditty, by *Mr. W. Macfarren*,—a good sacred part-song by *Mr. S. Waley*, too naked perhaps in its plainness of counterpoint,—*Mendelssohn's* wild 'Hunting-Song,'—and some of the elegant and ingenious compositions of the elder contributions to England's madrigal book,—figured in the *programme*,—and the unaccompanied vocal music was diversified by *Miss Sherrington*, who sang a pleasing sacred song, by *Mr. Leslie*, with great care and expression,—and by *M. Sainton's* violin;—one exposition of which was made in *Beethoven's* duett *Sonata* in F, the pianoforte part being taken by *Mr. S. W. Waley*.

MUSICAL AND DRAMATIC GOSSIP.—It is said, that the committee of the Norwich Festival for next year has endeavoured to tempt Dr. Spohr to bring over some new work for that meeting, and to let his violin be heard once again in St. Andrew's Hall. Such an invitation, whether unwise or wise, was cordial and natural, seeing that Norwich was the capital city of the veteran *Kapellmeister's* English fame. It is added, that Dr. Spohr has declined the invitation, though he may possibly forward some work for performance, unheard in England.—We understand that the Bradford Committee, resolved to raise their Festival to a permanent place, have established what was wanting in their town—a Choral Society. Surely, with Leeds acting in generous rivalry and mutual co-operation, and a third town to join them, so rich and populous a county as Yorkshire might have its annual meeting of the three choirs, as well as that district within which Gloucester, Worcester and Hereford are circled.

A "slip" circulated by the *Sacred Harmonic Society* in reference to the Handel Meeting at Sydenham next year, announces that "the country is up" already in answer to its call. Nearly three thousand persons, exclusive of the members of the Society itself and members of the musical profession, have already tendered offers of assistance. It is further announced, that Messrs. Gray & Davison have contracted to place a sufficient organ in the central transept of the building at Sydenham by the 25th of April next. The space required for the orchestra will be as large as Exeter Hall.—Looking forward to more general and possibly greater celebrations in 1859, the committee reminds us that that year, besides being the centenary of Handel's death, is the fiftieth year since the death of Haydn and the

birth of Mendelssohn. It is said that the English sub-committee convened in support of the proceedings at Halle will dissolve (if the dissolution have not already taken place) without its having ever met.

Now that the Promenade Concerts have closed, and the Drury Lane Opera is over, that representative of the Idle Talker, "the man about town," is beginning his usual Christmas carol concerning what will, and what *will not*, happen at the rival Operas when they resume legitimate performances. Among the many plans talked of for Mr. Lumley, is the commencement of his season in January, which, supposing a fair amount of attraction secured, might be a wise move. He is further said by the Parisian papers to have secured Madame Penco for three years to come.—We are informed, by a contemporary, that Mr. Gye and the Duke of Bedford have, after all, come to terms, and that the theatre will be rebuilt in Covent Garden, "thirty feet wider than it was before."

Persons who miss from the *phantom ballets* of this Christmas that popular and promising artist Miss Lydia Thompson, may be appeased by hearing that she is dancing her way through the theatres of Germany with pleasant success.

The "entertainers" are providing, and have provided, new Christmas fare for their public—all apparently with success. The monologue or characteristic lecture seems a form of diversion so congenial to the English humour, that its developments and varieties may become worth studying:—since even among these trifles of an hour there is true metal and there is tinsel.—Art and Manufacture. Mr. Albert Smith's new act, describing the humours of the Rhine and Baden, which leads one to where the picture of his ascent of Mont Blanc replaces the narrative, is amusing, so far as voluble truth and gentlemanly drollery can make it. But the *Magnus Apollo* of Mr. Albert Smith's entertainment, so far as we are concerned, is Parrock's friend, the ill-used engineer, who figures in the second part, and who, as an ingenious specimen of confusion, may almost match with dear Mrs. Nickleby herself.—Miss P. Horton's novelty is called "our Ward's Governors." In this the satire seems aimed at those who clutch at foreign speculations with a view of getting rich rapidly afterwards, the exigencies of those who advertise, and the stupidities of those who reply, for situations connected with the education of the young, are set forth in a series of three figures (not precisely three Graces)—a reduced gentlewoman, an Irish mother, and a dashing sharper—at whose sayings and doings that adroit personator, Mrs. Reed, contrives to make her audiences laugh heartily.—Mr. Gordon Cumming deals, as all the world knows, with other lions than those of May Fair; and has enriched his budget of wild adventure by some new perils, feats, and furious creatures.

The last decision of the courts in Paris has established M. Calzado's right to perform Signor Verdi's Italian operas, without those onerous conditions which the *Maestro* attempted to impose on the theatre. There is mention in some of the French journals of the possibility of M. Duprez appearing at the *Théâtre Lyrique* as a baritone, in order there to play and sing a French version of 'Rigoletto.' But the musical year seems going out very tranquilly in Paris.

From Germany the newest news is the discovery among the MSS. in the Royal Library at Berlin of sundry unknown productions by Sebastian Bach—among others, a comic opera, 'Phœbus and Pan.' It may be asked without scepticism, whether all the vast mass of MSS. attributed to Sebastian Bach is, certainly, to be accepted for his—since it cannot be forgotten that he was patriarch of a tribe of children, many of whom were musical composers.—The French quartett of MM. Maurin, Sabatier, Mas and Chevallard has been played at Berlin alternately with the far-famed Müller quartett, and this, without loss of credit, in German music.—The dearth of operatic novelty still continues. At Munich a revival of the 'Edipe' of Sacchini has excited some interest. It is said that at Brunswick the operas of Herr Wagner have been struck out of the repertory of the Court Theatre.

A friend travelling in Italy writes to us more

discouragingly concerning Signor Giuglini (the tenor with a beautiful voice, more than once mentioned in the *Athenæum*) than we had hoped to hear—assigning to him, by way of repertory, merely the inevitable 'Lucia' and the hackneyed 'La Sonnambula.'

MISCELLANEA

Barry Cornwall and the Poor-Rates.—The following protest against poetical injustice, duly signed, has come to hand, and we have only to insert it in all seriousness,—after erasing some words of very virtuous indignation:—

"Slough, Dec. 17.

"I cannot allow the review on Mr. Barry Cornwall's Poems, which appeared in last week's *Athenæum*, with the insertion of one of the poems, to pass unnoticed. I consider the poem a most unjustifiable attack upon a respectable body of men, who have quite enough to contend with without being subject to such silly effusions. I know not who Mr. Barry Cornwall is; but I impeach him before the world as a defamer of a body of men, who are as keen to the sentiments and feelings of humanity as himself,—and think his time might be better occupied than in seeking popularity by such disreputable, unjustifiable, and libellous attacks upon the character of so useful and respectable a class of men as Relieving Officers, whose whole and sole study is to administer the duties of the poor-law with kindness and humanity to the poor, and to prevent, as far as in them lies, imposition on the rates, wrung mainly from the earnings of the hard-working ratepayers. Trusting that you will give insertion of this letter in your next week's number, I remain, &c. JOSEPH S. PULLIN, "Relieving Officer, Eton Union."

American Freedom.—Since I hear from many persons who resided a long time in the United States, that the 'Stars and Stripes' conveys an exact idea of American matters, I must doubt the veracity of the critics who never went to America. I therefore take the freedom of addressing you the present note. Mr. Appleton, whose agent here consented to undertake the sale of my book in the United States declines doing so, its spirit being hostile to the great and glorious country. Mr. Harper's press in New York, which reprinted Dickens's 'American Notes,' was destroyed by the free citizens of the "Empire City." This is more than sensitiveness, this is intolerance; and I beg leave to state that my work was not distorted by hostile feelings, but by conscientious observations. I still think that America is the country of the Red man, quite as Africa is the country of the Black, Asia that of the Yellow and Europe of the White man. America produces a deteriorating effect upon the white race: a smaller head is not better endowed than a large one, and the nasal pronunciation of the Yankees is a proof of the nasal channels being affected. The construction of the head of the Indians indicates to me a repulsion to constant work; and when I see the restless habits of the Americans, their preference for speculation over agricultural purposes, I am strengthened in my belief that America is not the country proper to the white man. When people go to the United States, they may sing

To the West, to the West,
To the Land of the Free.

But when they come back they read again the verses of Moore on freedom in Carolina, and agree that the revolver and the cow-whip are the moral codices of the Americans. The American institutions, so bright at a distance, lose their qualities on a closer investigation; and German despotism accounts for the growth of the American cities more than American freedom does. The dollar-worship destroys even among German emigrants the human principles which constitute the glory of the German race. I can only say to those who do not believe in my statements, go and mix yourself in the American hurly-burly. I am, &c. IVAN GOLOVIN.

TO CORRESPONDENTS.—J. D.—P.—An Irish Subscriber—W. N.—E. S. J.—L. P.—W. R.—F. T. W.—H. W. R.—A Twenty-five Years' Subscriber—C. M.—received.
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PELICAN LIFE INSURANCE COMPANY, ESTABLISHED IN 1797, 70, Lombard-street, City, and 87, Chancery Cross, Westminster.

Directors. Robert Gurney Barclay, Esq. William Cotton, D.C.L., F.R.S. John Davis, Esq. William Walker Fuller, Esq. James A. Gordon, M.D. F.R.S. Henry Grace, Esq. Kirkman D. Hodgson, Esq. Thomas Hodgson, Esq. Henry Lancelot Holland, Esq. Benjamin Shaw, Esq. Matthew Whiting, Esq. M. Wynn, jun. Esq. M.P.

NOTICE. In order to remove any apprehension that might be entertained as to the effect of the Society's Policy granted by the PELICAN LIFE OFFICE, the Directors have omitted every Clause that would render them void by reason of any error in the Statements made by the Assured before or at the time of effecting an Insurance. Moderate Rates of Premium with Participation in Profits. Low Rates without Profits.

LOANS in connexion with Life Assurance on approved security. For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents. **ROBERT TUCKER, Secretary.**

ECONOMIC LIFE ASSURANCE SOCIETY.

HENRY FREDERICK STEPHENSON, Esq., Chairman. **ROBERT EDDULPH, Esq., Deputy-Chairman.**

ADVANTAGES.—The lowest rates of Premium on the Mutual System. The whole of the Profits divided among the Assured every Fifth Year. No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps. Policies in force, upwards of 7,200. The Assurance Fund amounts to 1,500,000. Income upwards of 240,000, per Annum. The sum of 397,000 was added to Policies at the last Division, which produced an average Bonus of 67 1/2 per cent. on the Premiums paid.

For particulars apply to **ALEXANDER MACDONALD, Secretary.** 6, New Bridge-street, Blackfriars.

ANNUAL PREMIUM to Assure 1000, for the Whole Term of Life, with Participation in the Profits.

Age.	Premium.	Age.	Premium.	Age.	Premium.
25	£ s. d.	35	£ s. d.	45	£ s. d.
30	1 10 8	40	1 19 0	50	2 10 11
35	14 7	45	3 4 3	55	3 19 9

BRITANNIA LIFE ASSURANCE COMPANY, 1, Princes-street, Bank, London. Established August 1, 1855. Empowered by Special Act of Parliament, 4 Vict. cap. 9.

Directors. Major-General Alexander, Blackheath Park, Chairman. William Bardsley, Esq., 145, Fenchurch-street. George Bevington, Esq., Neckinger Mills, Bermondsey. F. P. Cockerill, Esq., Shadwell and Twickenham. George Cohen, Esq., Shacklewell. Mills Coventry, Esq., White Hart-court, Lombard-street. John Drewett, Esq., 50, Cornhill. Erasmus Robert Foster, Esq., 1, Princes-street, Bank. T. S. Girdler, Esq., 7, Tottenhouse-yard. H. L. Smale, Esq., Doctors' Commons. **Standing Counsel—H. Bellenden Ker, Esq., 8, Old-square, Lincoln's Inn.** **Solicitors—Messrs. M'Leod & Stenning, 16, London-street, Fenchurch-street.** **Bankers—Messrs. Dimsdale, Drewett, Fowlers & Barnard, 50, Cornhill.**

A Table of Increasing Rates of Premium, especially useful to Creditors for securing Loans or Debts. Half-credit Rates, whereby half the Premium only is payable during the first seven years. Sum assured payable at Sixty, or at death if occurring previously. Orphans' Endowment Branch, affording the means of having Children educated and started in Life, by securing to each Child an Annuity, to commence at the death of the Parent.

BRITANNIA MUTUAL LIFE ASSOCIATION. Empowered by Her Majesty's Royal Letters Patent. Profits divided Annually. Premiums computed for every Three Months' difference of age. Half-Credit Assurances on a new plan, peculiarly advantageous to Policy-holders. At the last Annual General Meeting a reduction of 30 per cent. was made in the current year's premium on all participating Policies.

(PROPRIETARY.)				(MUTUAL.)			
Age.	Half-Prem. First 7 Years.	Whole Prem. remainder of Life.	Yrs. Mos.	Age.	Annual Prem.	Half-Yearly Prem.	Quarterly Prem.
30	£ s. d.	£ s. d.	30	30	£ s. d.	£ s. d.	£ s. d.
40	1 9 3	2 12 4	3	40	3 7 6	1 4 4	13 4
50	2 8 6	4 5 0	3	50	3 7 10	1 4 6	13 5
60	3 6 8	6 13 4	3	60	3 8 2	1 4 8	13 6

E. R. FOSTER, Resident Director. **ANDREW FRANCIS, Secretary.**

PERFECT SECURITY: CAPITAL, FIVE MILLIONS STERLING.

ALLIANCE BRITISH AND FOREIGN LIFE AND FIRE ASSURANCE COMPANY, Bartholomew-lane, London. Established 1854.

(Branch Offices: Edinburgh, Ipswich, and Bury St. Edmunds.)

President—Sir Moses Montefiore, Bart. **Directors.** James Alexander, Esq. George H. Barnett, Esq. Sir E. N. Buxton, Bart. Sir Robert Campbell, Bart. Benjamin Cohen, Esq. James Fletcher, Esq. Charles Gibbs, Esq. William Gladstone, Esq. Samuel Gurney, Esq. James Helme, Esq. John Irving, Esq. Sampson Lucas, Esq. Thomas Masterman, Esq. L. N. De Rothschild, Esq. M.P. Oswald Smith, Esq. Thomas Charles Smith, Esq.

LIFE ASSURANCES are granted under an extensive variety of forms, and at Moderate Premiums; the Rates for the Younger Ages being lower than those of many of the older and most respectable offices. **PARTICIPATION OF PROFITS.** Four-fifths, or Eighty per Cent. of the declared Profits will be divided quinquennially among those entitled to participation. **NON-PARTICIPATING SCALES OF PREMIUM.** Policies issued at minimum Rates without participation in profits. **LIFE POLICIES ARE NOT LIABLE TO FORFEITURE** by the Assured proceeding beyond the prescribed limits without the cognizance of the holders of such Policies. **REDUCED EXTRA RATES** for residence out of Europe. **NO CHARGE** for Stamps or Medical Fees. **FIRE ASSURANCES**, both at home and abroad, are accepted at very Moderate Premiums. The Assured participate in the Fire Profits in respect of Policies in force for five complete years at each period of Division. Losses by Lightning are made good; and the Company are liable for Losses by Explosion, except when occasioned by Gunpowder, or in cases specially provided for in the Policy. Detailed Prospectuses will be furnished on application. The Receipts for the Renewal Premiums due at CHRISTMAS are ready for delivery at the Office in Town, and at the Agencies throughout the Country. **FRANCIS AUGUSTUS ENGELBACH,** Actuary and Secretary.

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